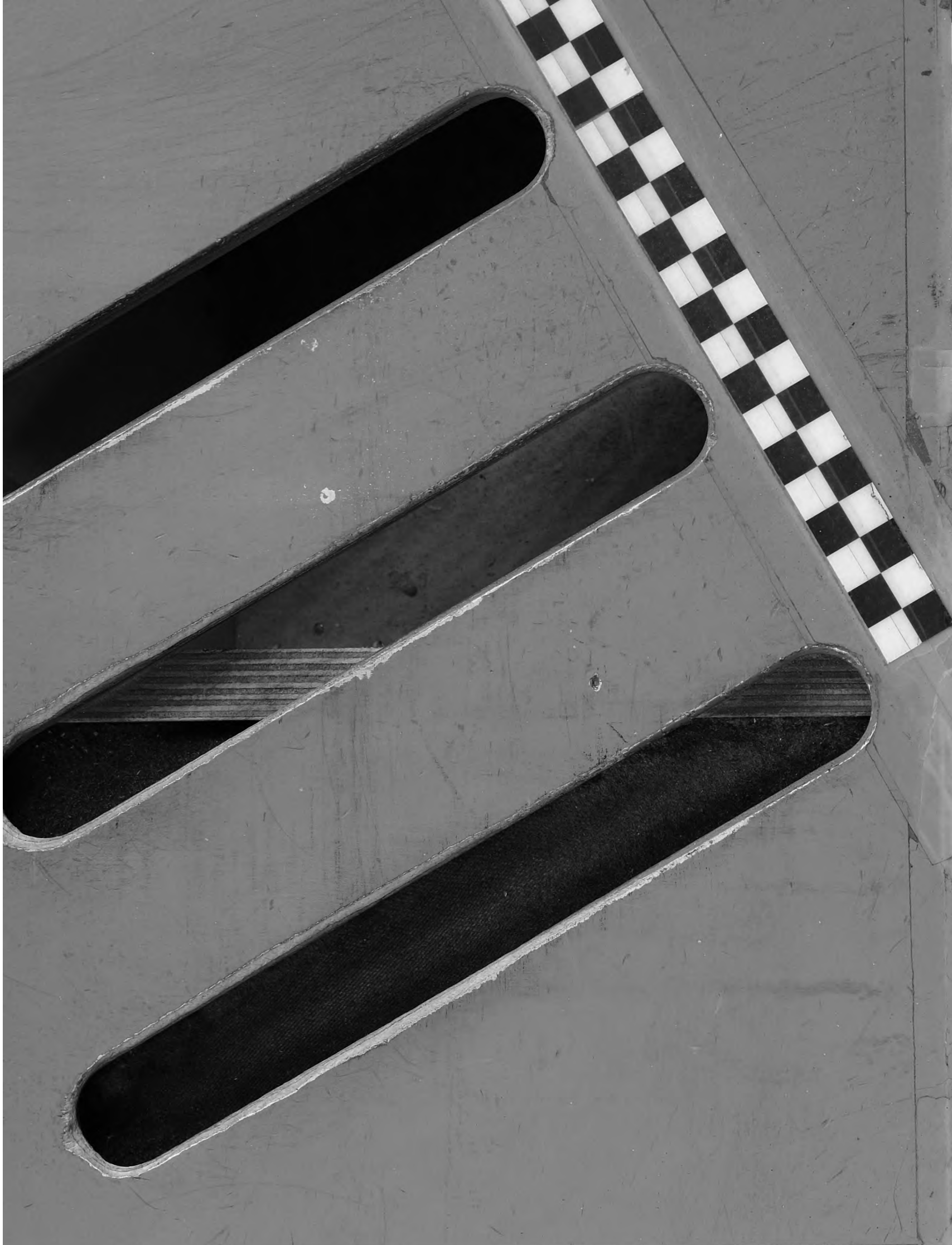


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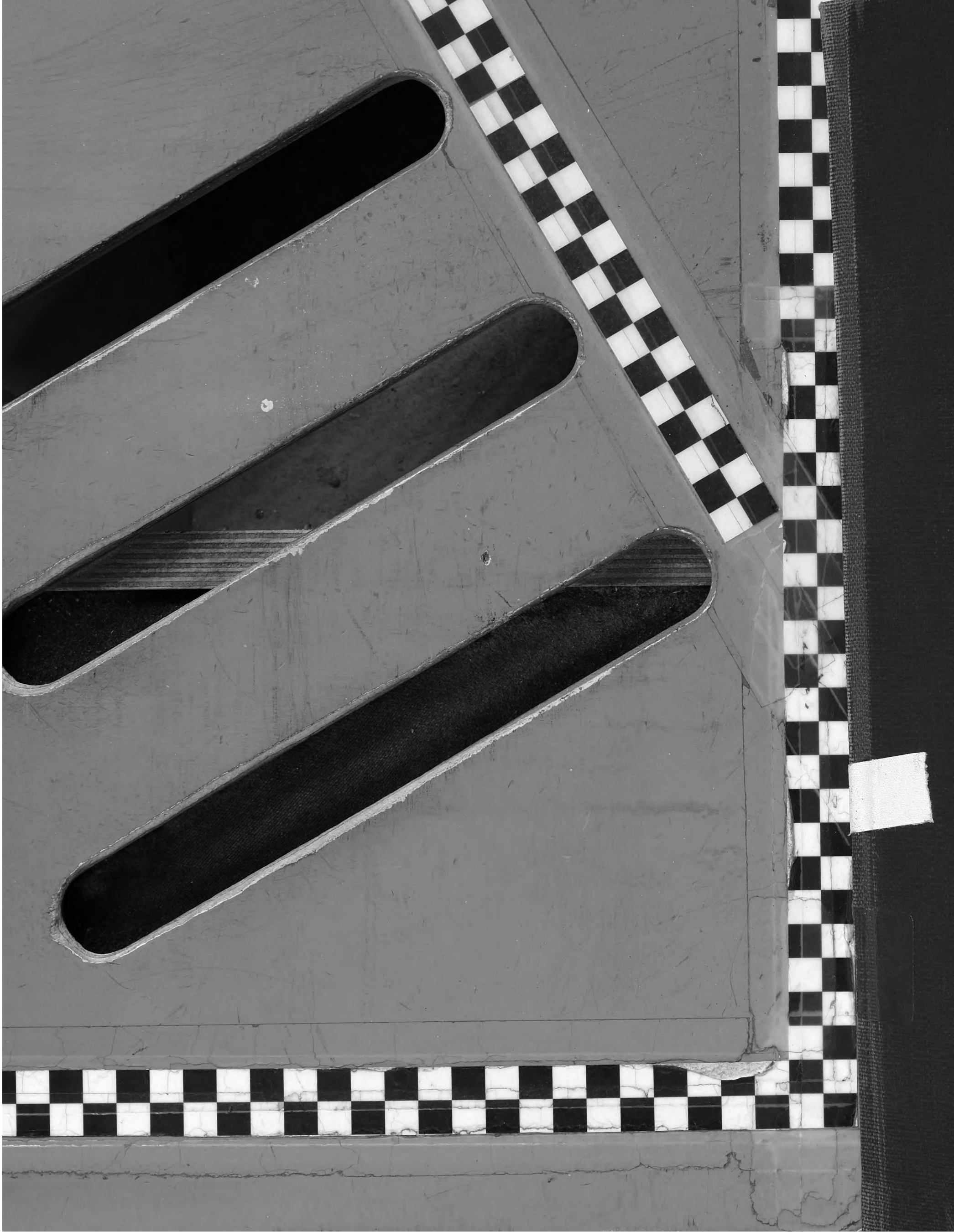
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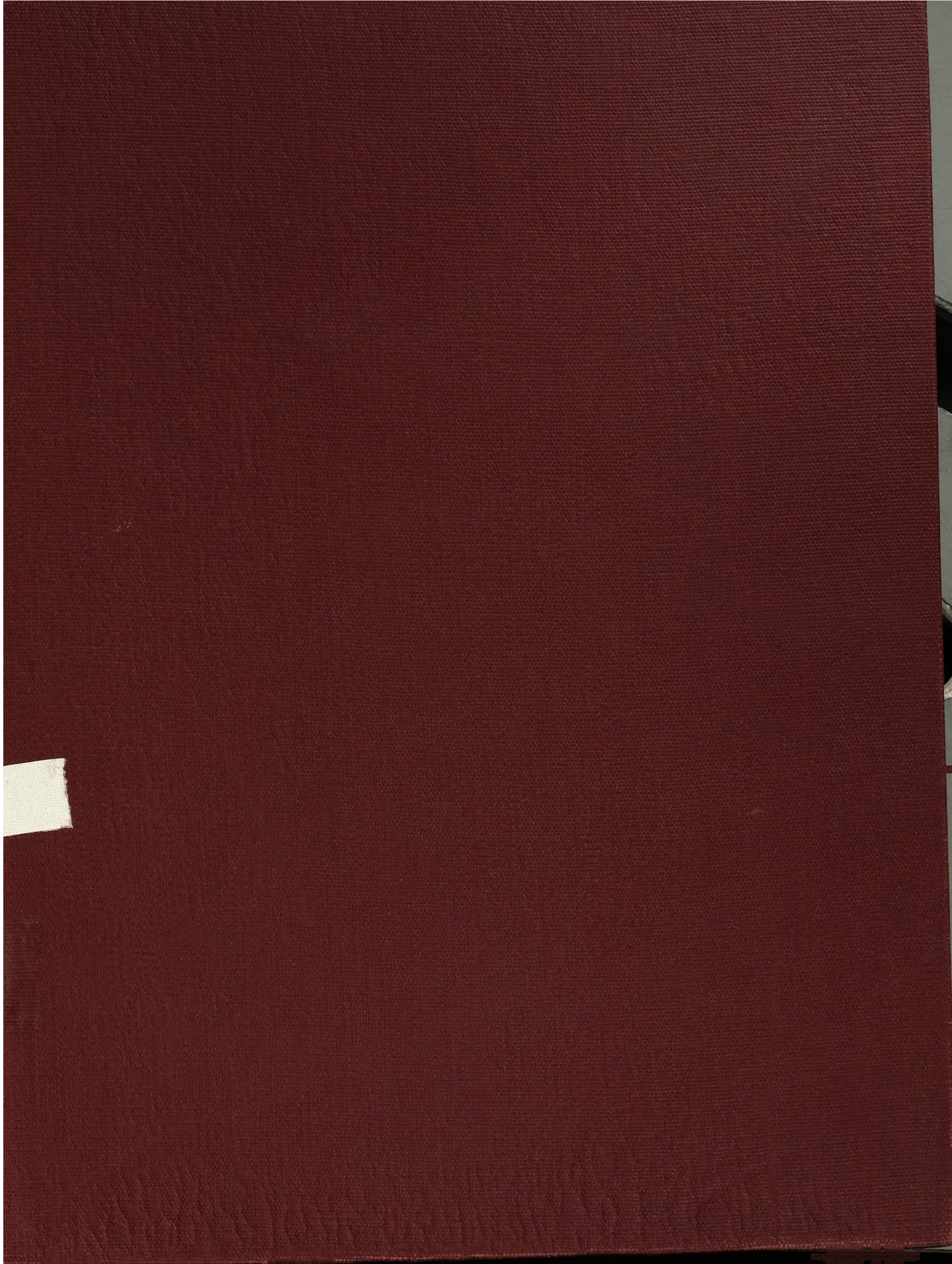
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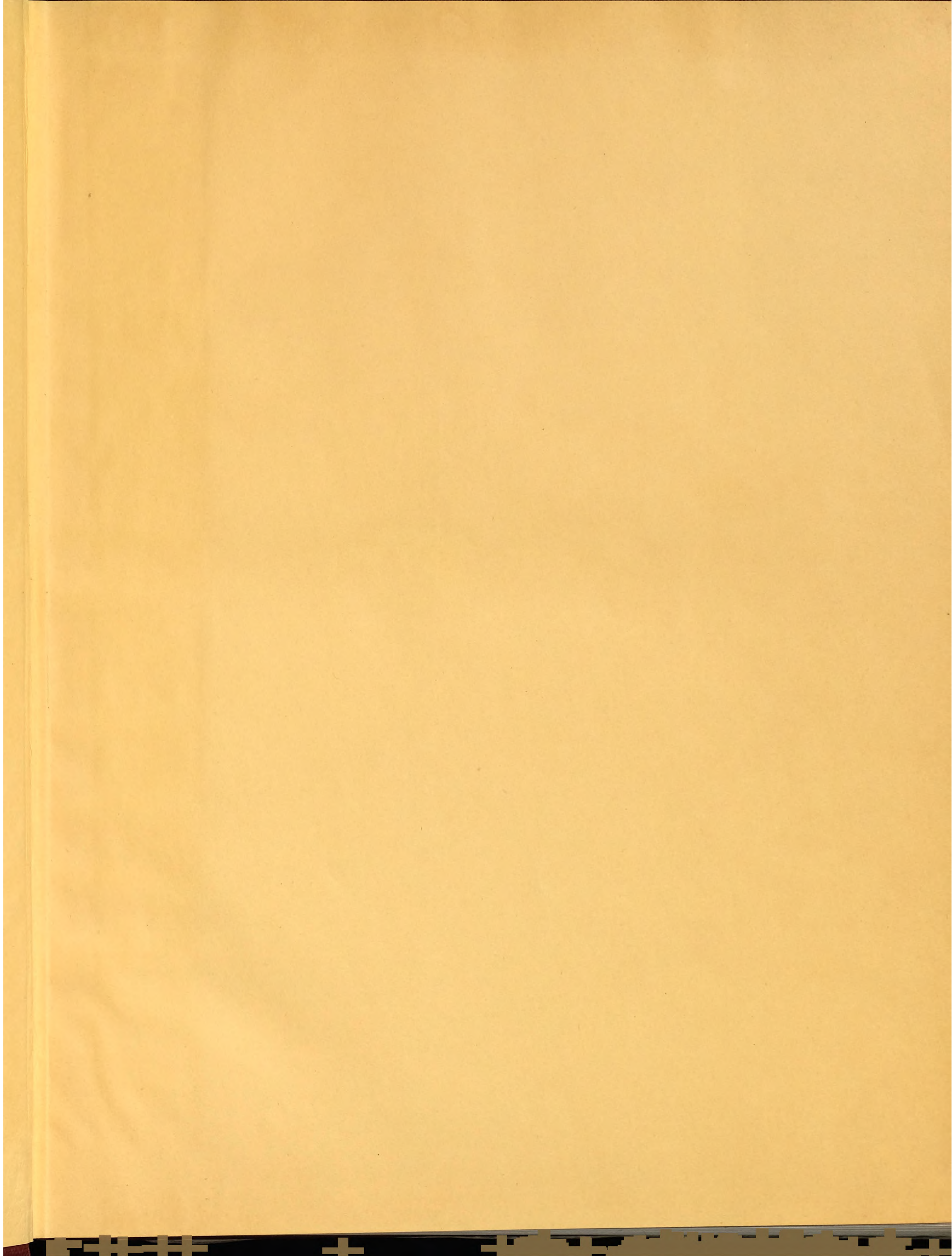




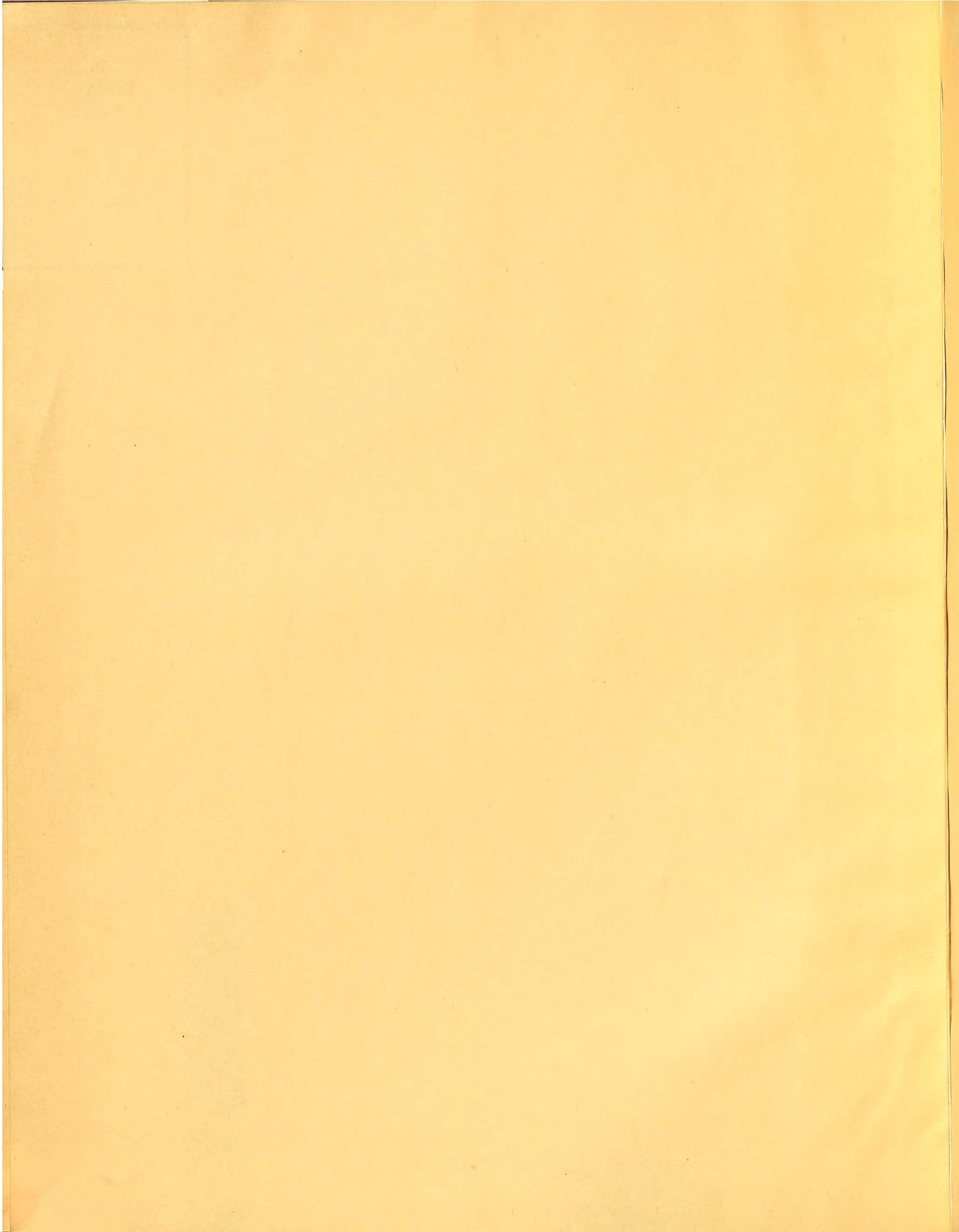
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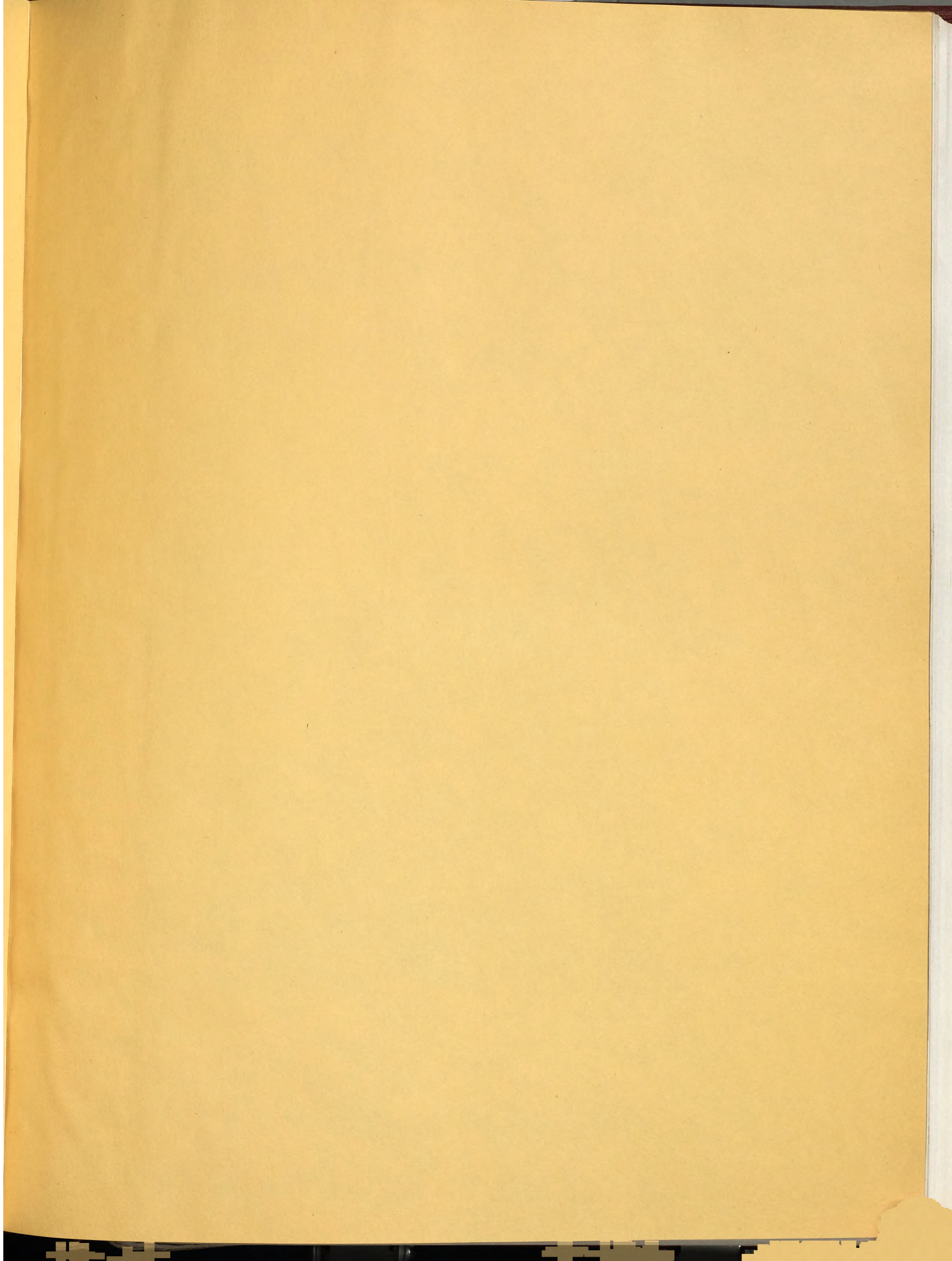




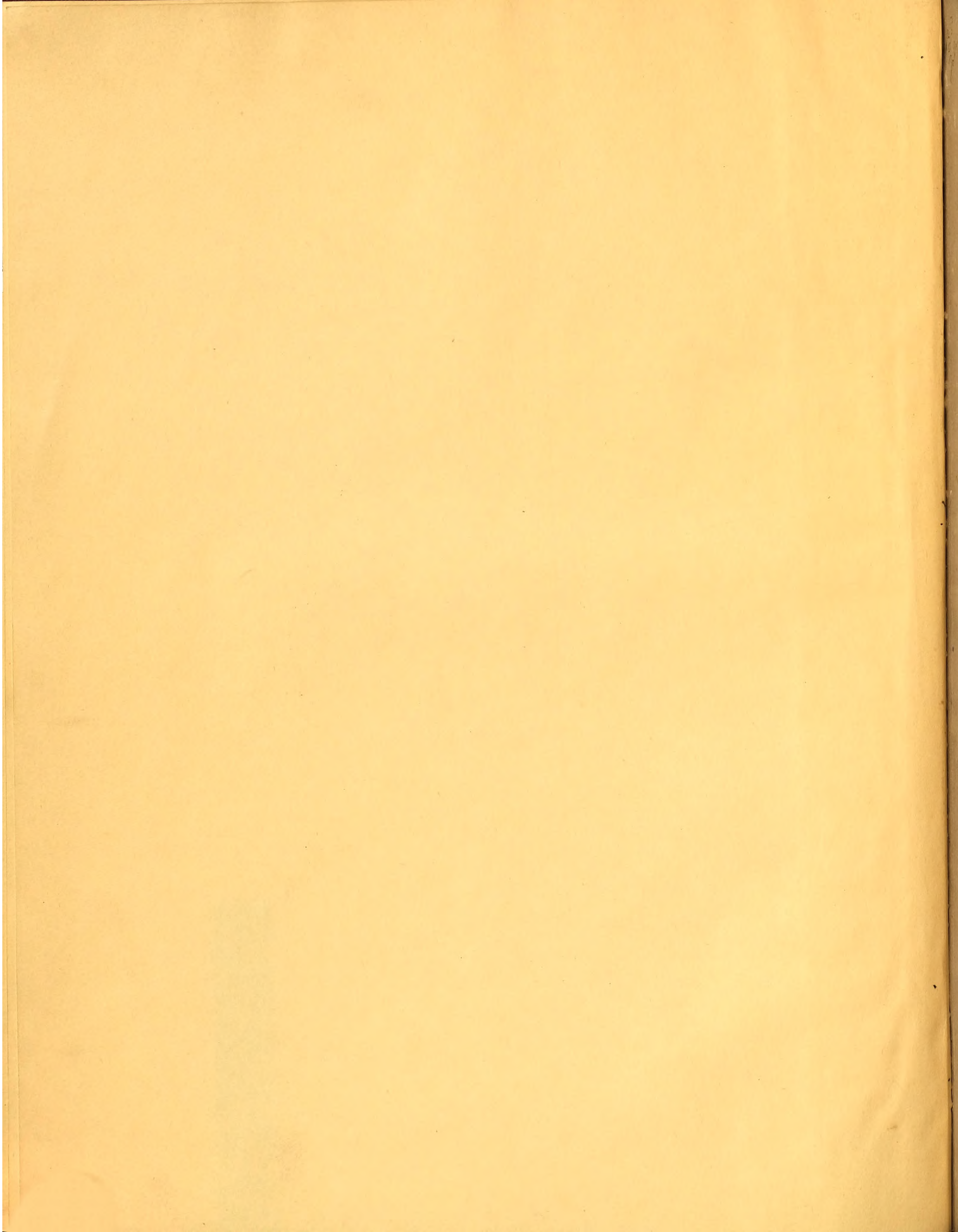














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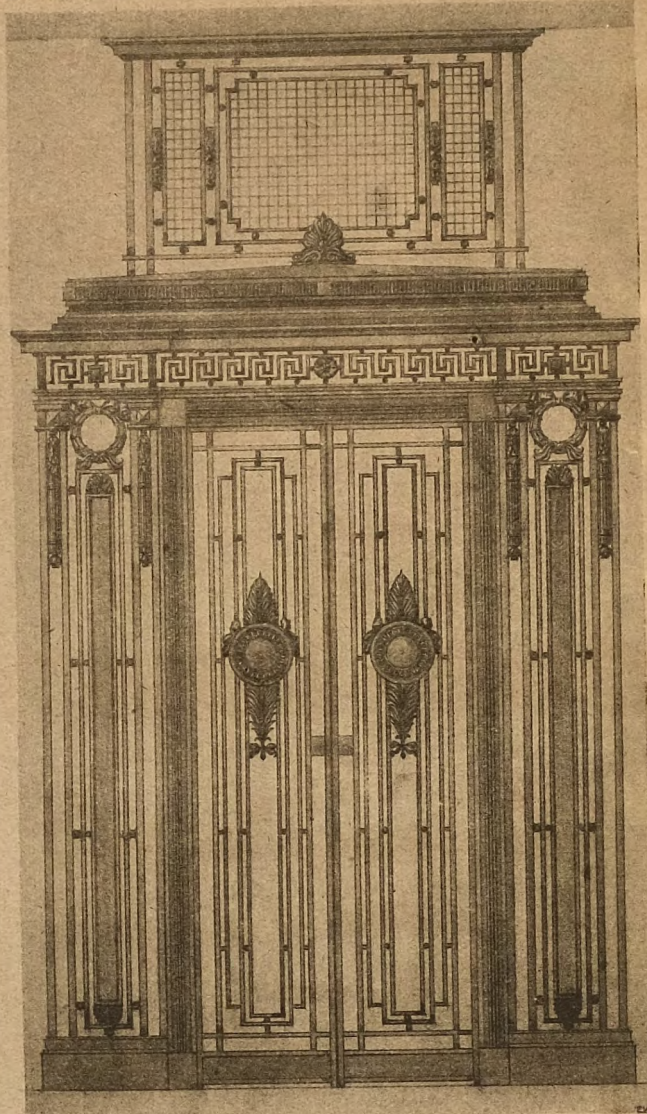
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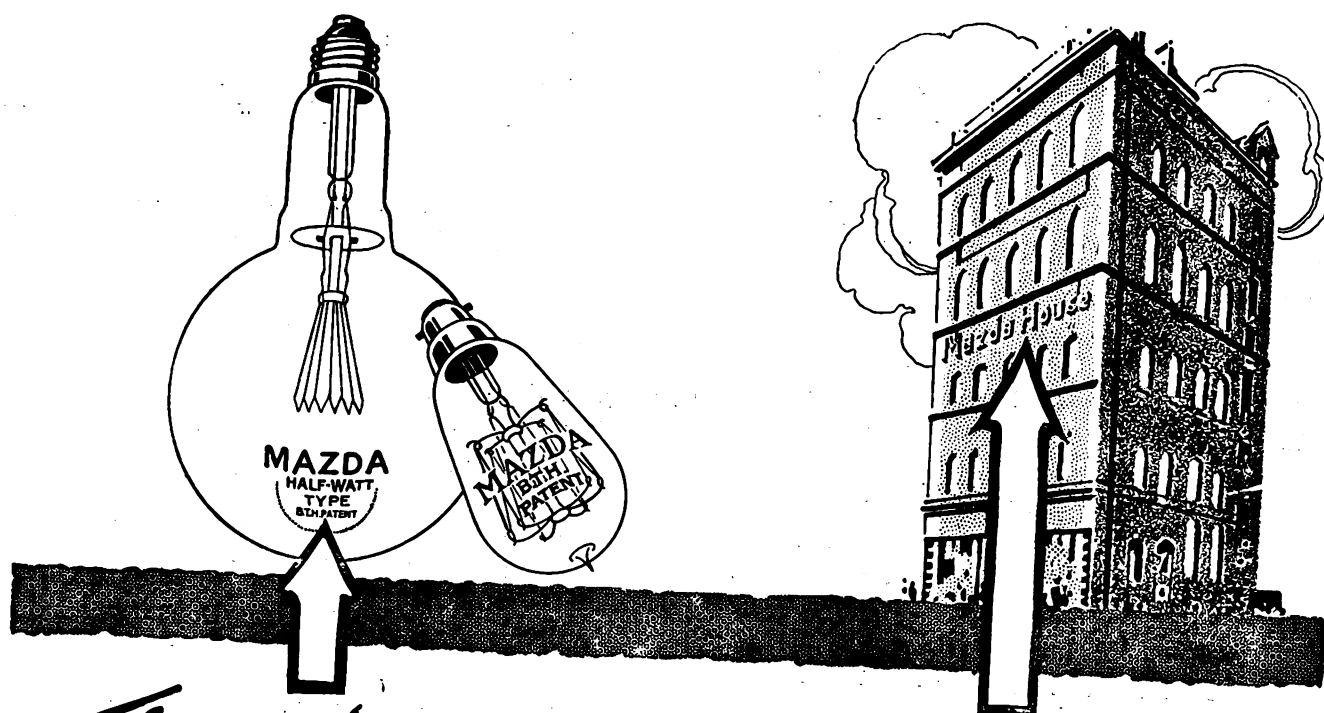
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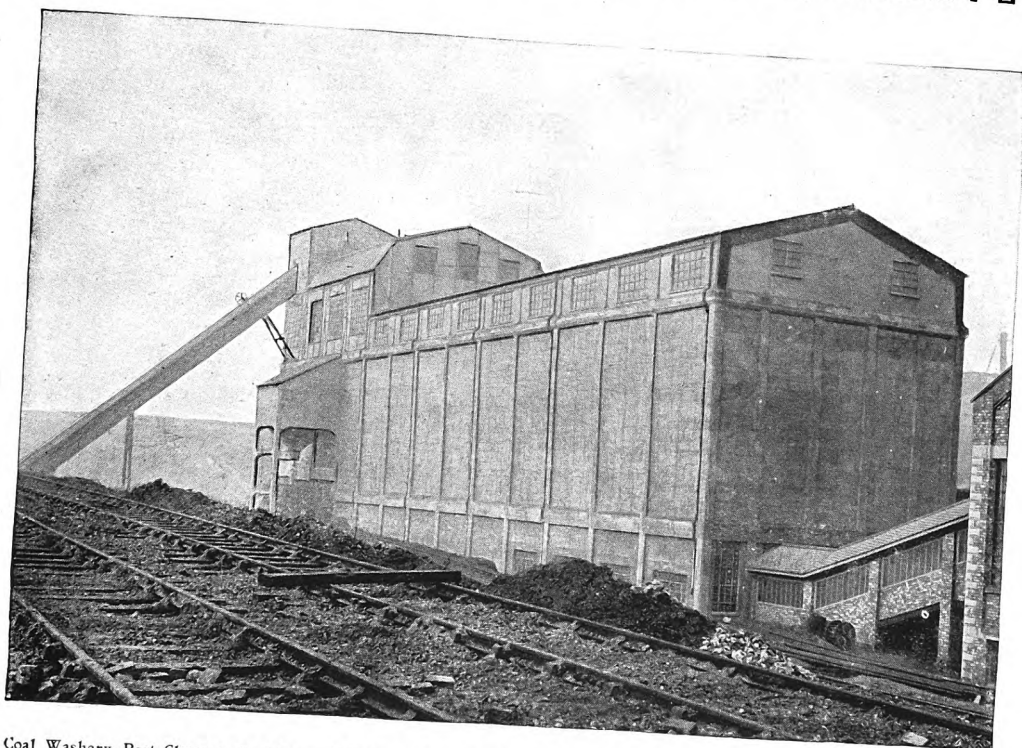
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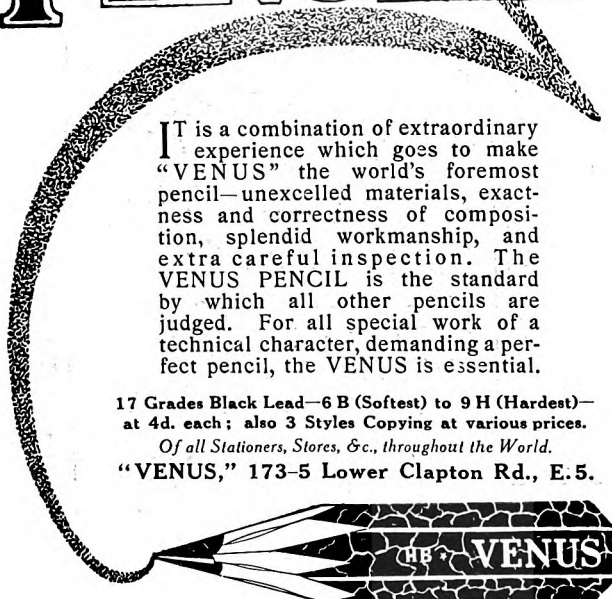
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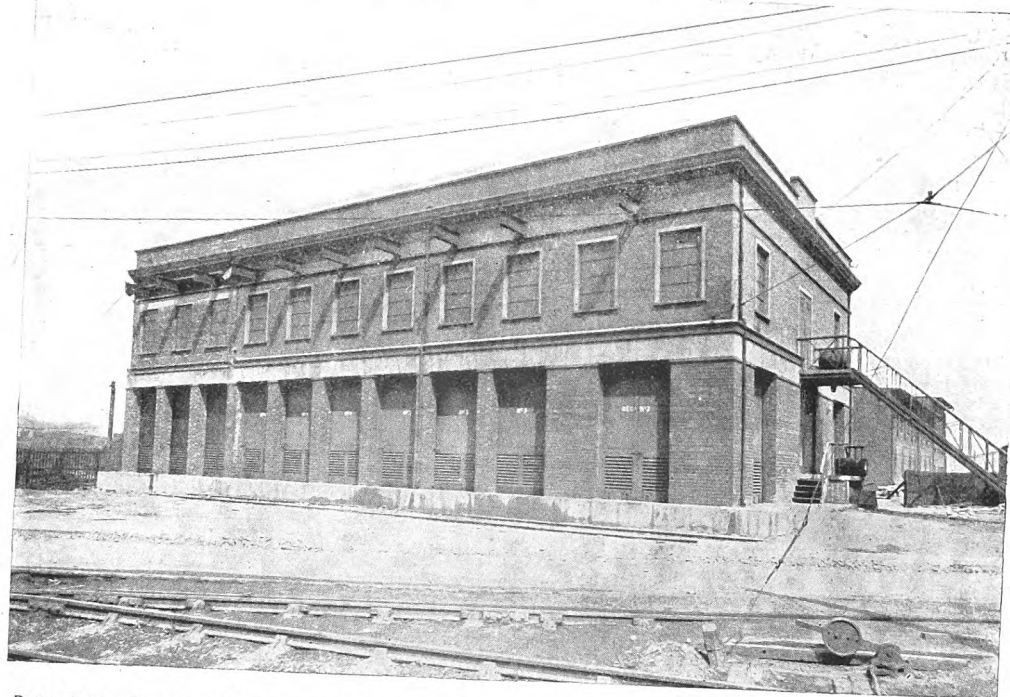
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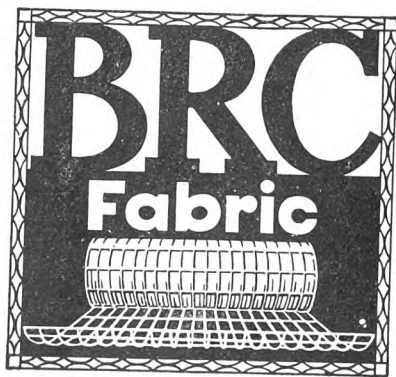
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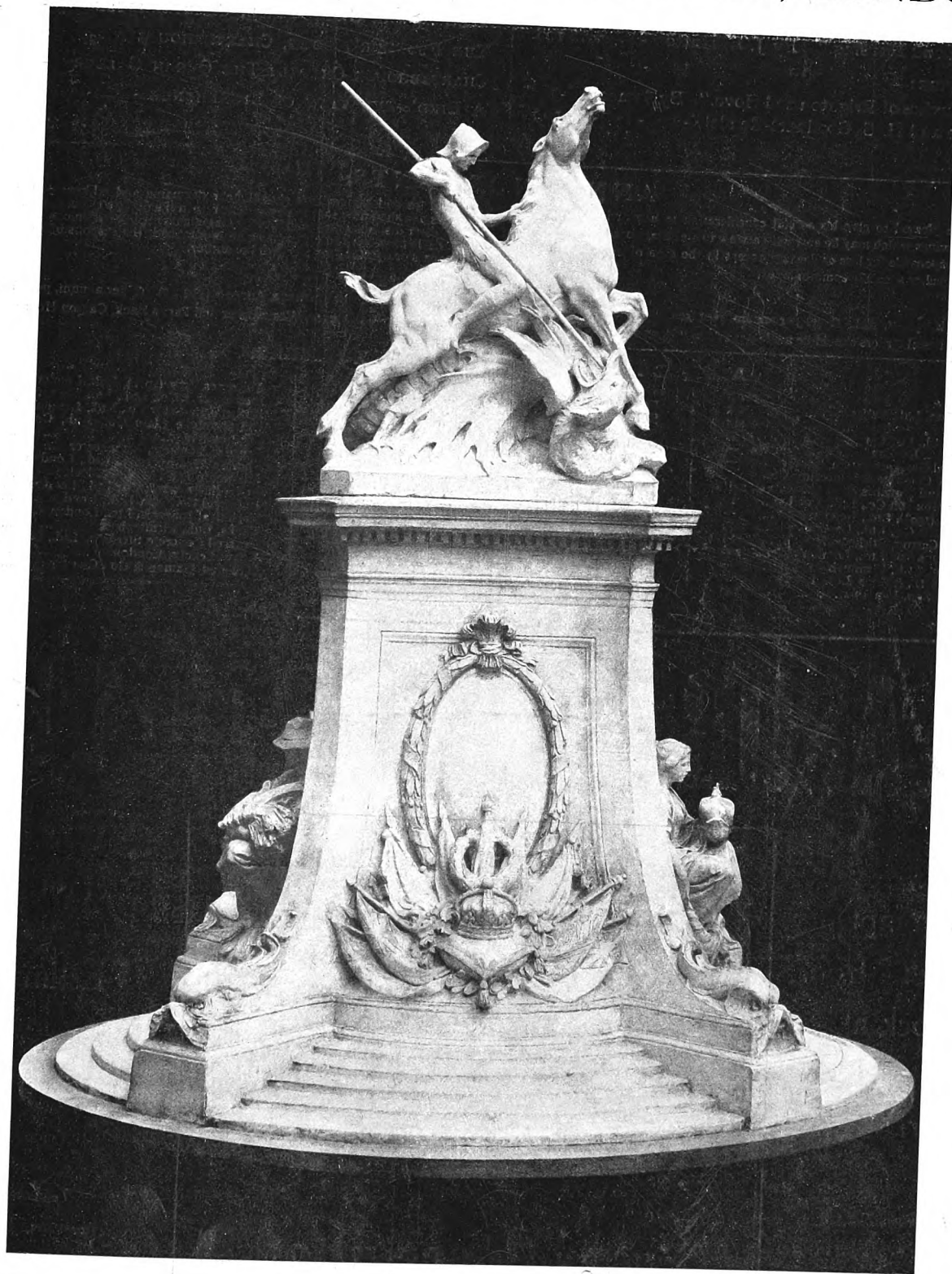


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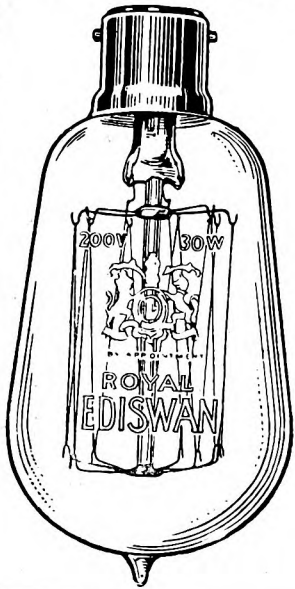
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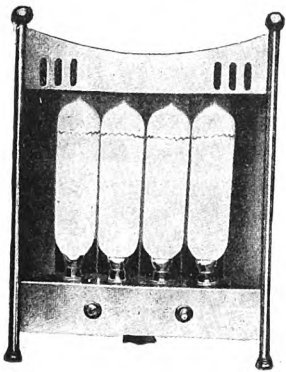
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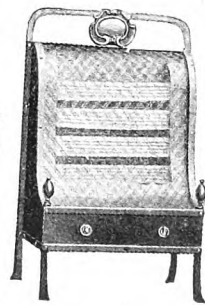


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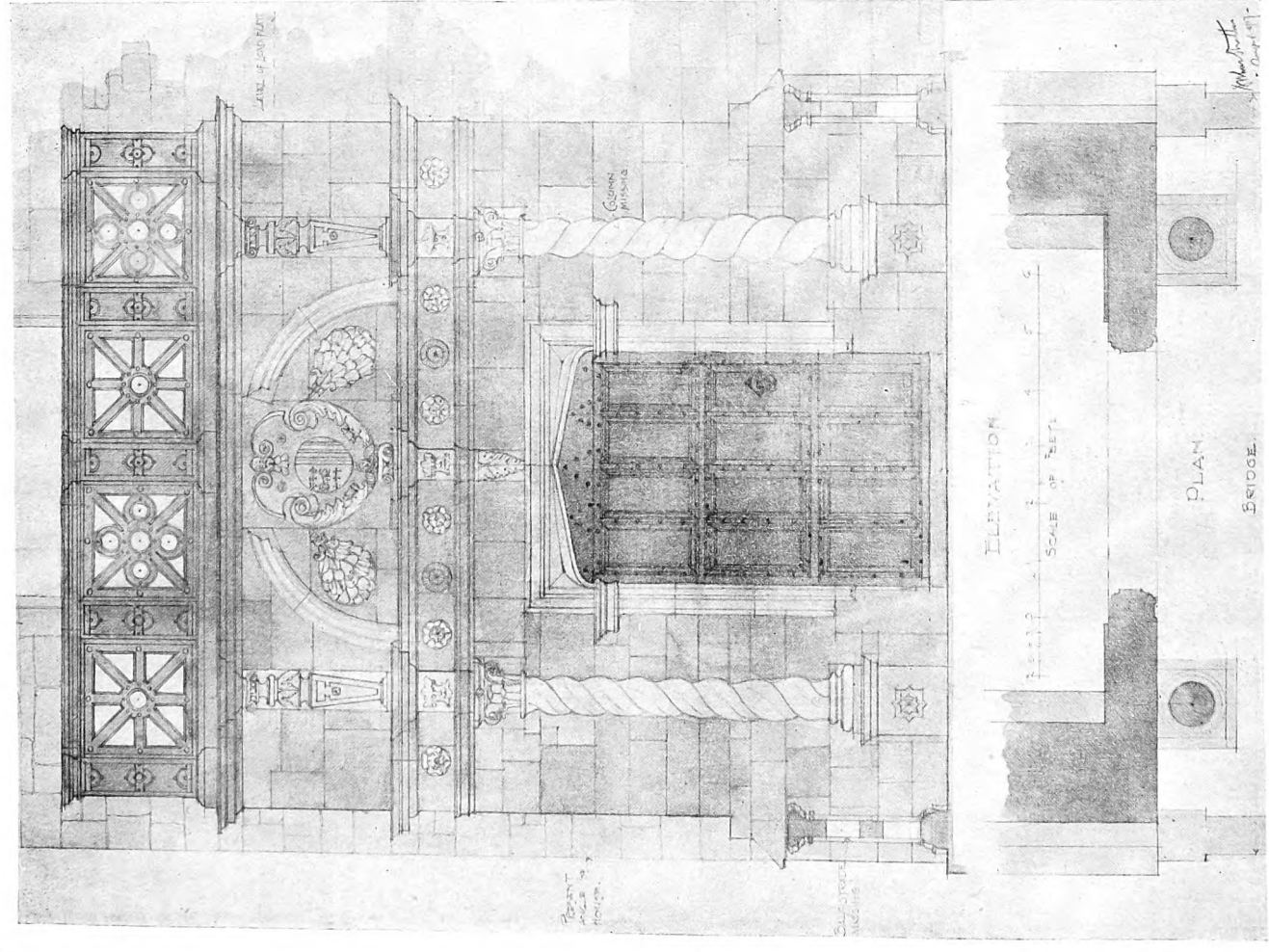
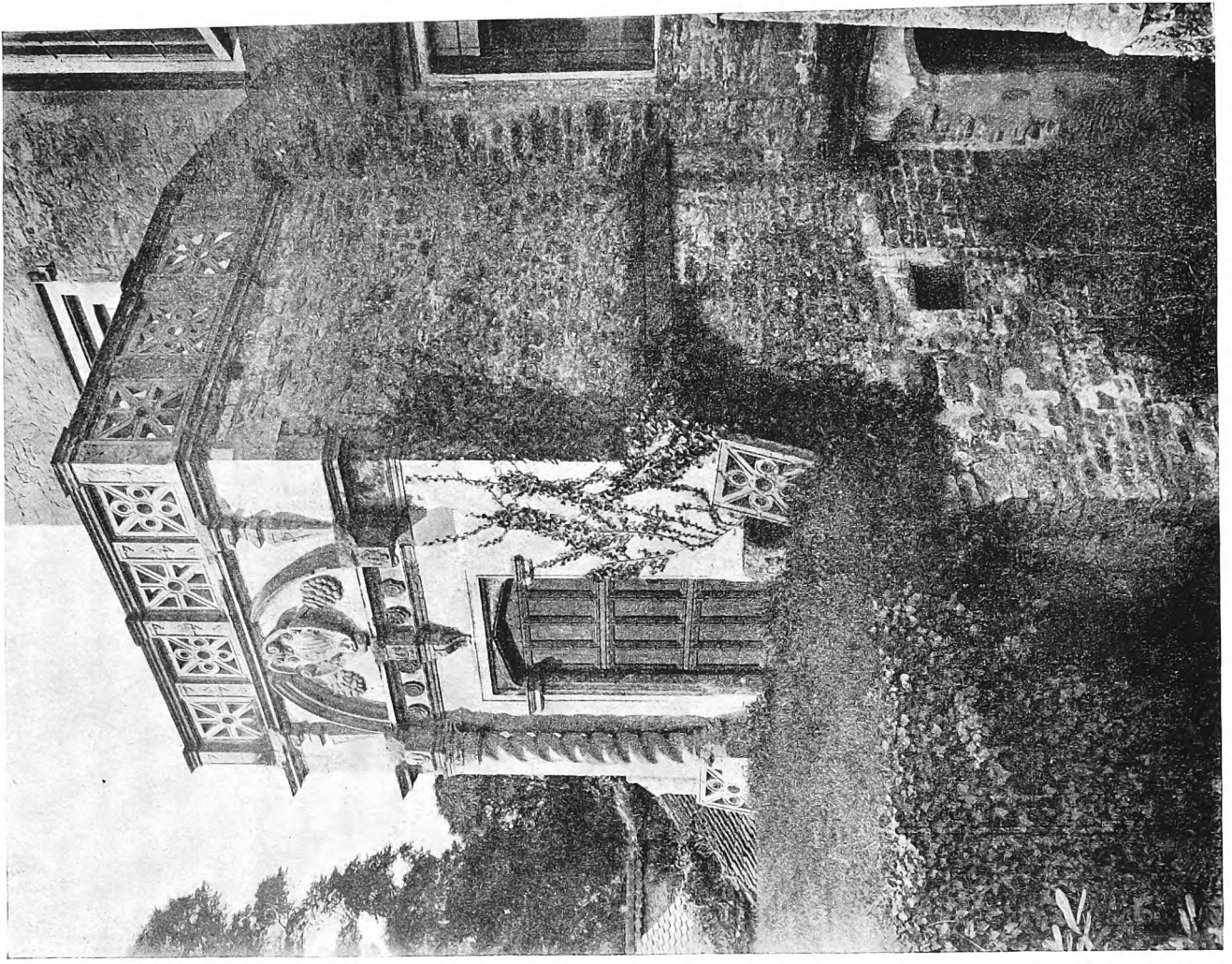


Plate I July 1918.



CHELVEY COURT, SOMERSETSHIRE: ELEVATION AND VIEW OF PORCH ON EAST FRONT.

Photo: E. C. Stevens, Bristol.



# CHELVEY COURT, SOMERSETSHIRE.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

THE spirit of the past pervades an old country house: its associations abound with human interests varied enough to thrill the least imaginative mind; while, to the architect, it is an open book with a story on every page. Time has softened many a harsh line, but rare indeed is the house that has lost nothing either through demolition or restoration. It matters little whether the prevailing character is redolent of Tudor, Stuart, or Georgian days, the appeal comes straight from a building craft which knew how to give expression not only to the needs but also to the ideals of a people to whom the home stood for all that was comely and personal. The more remote the date of foundation, the greater the probability of legend mingling with truth in the chain of events supposed to have been enacted within its walls, and the more involved the structural development, for dwelling-houses have been particularly subject to alteration owing to the changing whims of successive owners. Although it may be possible to read the story of the growth of a house from the evidence of the walls themselves, it is more likely that, without resort to the annals of the families who have lived in it, no clear insight can be gained into the motives which from time to time prompted definite remodellings. Outstanding events in the lives of owners leave their mark on the home, and often give the clue whereby mysteries enshrouding a dwelling may be unravelled. Without some such guidance, it would hardly be possible to understand either the alterations which added so much to the interest of Chelvey Court in the seventeenth century, or the change in fortune which eventually threw it from its original status to that of a farm-house.

Situated about ten miles south-west of Bristol on one of those undulating stretches of rich pastoral land which lie between the Mendips and the sea, Chelvey is one of the smallest villages in the county of Somerset, the nucleus of the few scattered dwellings being the group of buildings consisting of the church of St. Bridget, the court or manor house, the rectory and the great barn, all nestling peacefully beside a winding road far from any disturbing influence until the day when a line of railway broke in upon its seclusion. Without delving into records too remote, it is clear that the manor was owned in the time of the first Edwards by Sir Richard de Acton, knight, from whose descendants it passed by marriage to the Percevals. It appears from the will of Sir Edmund de St. Maur, knight,\* that he owned it in 1421, for he describes himself as "of Chelvey in the county of Somerset," but as he possessed other lands it is possible that he resided there little, if at all. In the reign of Henry VIII the manor belonged to

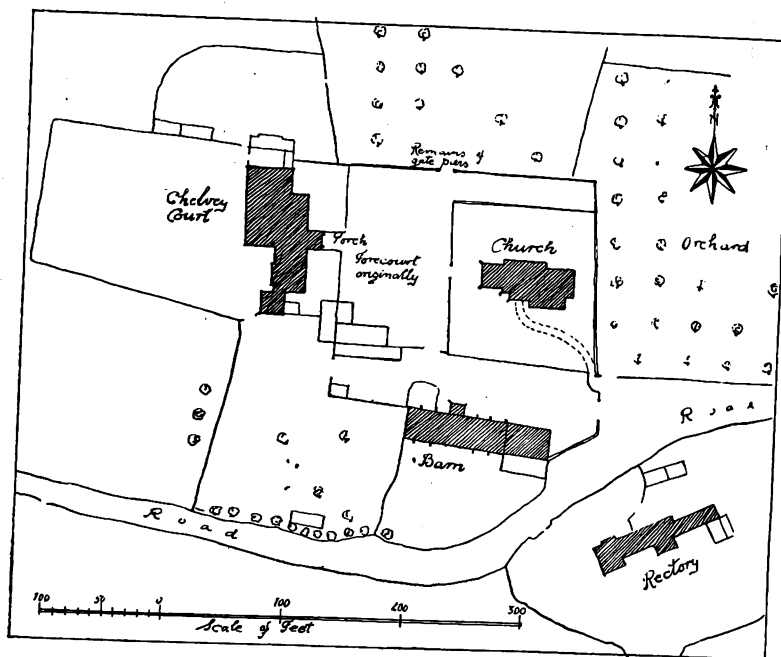
the Aische family, and from that time onwards there is no gap in the long succession of those recorded to have passed their lives there amongst surroundings of exceptional interest and beauty; church, house, and barn sheltering all that was vital to daily life.

The earlier mediæval work—as happened also at Nailsea Court,\* which stands on higher ground within a mile to the north-west—has become merged in the later structure, and it is the sixteenth and seventeenth century owners whose handiwork determined the prevailing character of both houses as seen to-day. Very dissimilar in plan and arrangement, and strangely unrelated in their history, considering their proximity to one another, these two houses supplement each other, and retain much in stone and wood, plaster and metal, that speaks well for the skill and adaptability of West-country craftsmen.

The fall of the ground from east to west in no small

measure dictated the disposition of Chelvey Court and made it so dissimilar from its neighbour. A lower story, beneath the principal floor which was entered from the higher level on the east side, resulted in a three-story house, and a lofty elevation as seen from the west. On this side the stone-mullioned windows with rough relieving arches over them are still intact, and there is no reason to think that the stone rubble walling was, in this case, ever covered with rough-cast; but the gabled roofs, traditional in the locality and undoubtedly used here, can now be seen only on the north side. The erroneous impression that this was once a moated house arises from the wide excavation necessi-

tated on the east side in order to obtain light for the lower story: a built-up approach to the porch across this, partly carried over a stone archway, produces the effect from above, even now, of a bridge, although the stone balustrades have long since disappeared. That the principal approach was always on this side, almost in alignment with the west tower of the church, is beyond doubt; but what the arrangement of the original porch may have been is a matter of conjecture, for an ambitious remodelling of this part of the house was undertaken when it came into the possession of the Tynte family, who settled here in the time of James I. Edward Tynte of Wraxall and John Aische of Chelvey married sisters, the daughters of Sir Edward Gorges, knight, of Charlton in the same county, and John Aische sold the manor to his brother-in-law. There is no lack of corroboration of this transaction; and the memorial brass, surmounted by the Tynte arms, consisting of a *lion couchant* and *six crosses—crosslet*, preserved in Wraxall church, of which an illustration is given on page 2, determines that Edward



KEY PLAN SHOWING THE COURT IN RELATION TO THE CHURCH AND THE BARN.

\* "Somerset Mediæval Wills," published by the Somerset Record Society.

\* See THE ARCHITECTURAL REVIEW, May 1913.



was in possession in the year 1616. This brass, to judge from the phrasing of the inscription, was set up by Edward himself to the memory of his elder brother John, a barrister-at-law, who, dying without issue, handed on his property to his brother. Edward thus acquired the means to buy a house which he must have often visited, and his tombstone in Chelvey Church, bearing the date 1629, further declares him to have been "lord of this Mannour by his owne purchase."

It is unlikely that Edward Tynte, who enjoyed possession for many years, would have undertaken nothing in the way of renovating the interior of a large house which must have offered unlimited opportunity for panellings, chimneypieces,

of a stone overmantel in the taste of his day would have been part of a decorative scheme in one of the most important reception-rooms in the house at that time. That he may have erected the fine oak staircase also is not improbable; but that he did not rebuild the porch is certain, both from the character of the design and the evidence of heraldic quarterings which occur upon it. The porch of a country house more often than not received special attention in remodelling projects carried out in early Stuart times, and upon its outer walls are often to be detected obvious attempts on the part of the builders to keep abreast of the fashion then in vogue, no matter how unfamiliar the local masons may



BRASS TO THE MEMORY OF JOHN TYNTE IN WRAXALL CHURCH, SOMERSETSHIRE.

Drawn and partly rubbed by Arthur Stratton.

and staircase in the manner of his day. There is apparently nothing to prove that he carried out anything at all; the appearance, however, of the Gorges coat-of-arms, carved in stone, on the upper part of the chimneypiece in what is now the "Blue Room," suggests that he did celebrate his alliance with that family in a far more marked way than can be readily discerned to-day. This chimneypiece, the lower part of which dates undoubtedly from the period of the Aische occupation, in all probability stood at the end of the principal parlour or withdrawing-room, or else nearly central with the long wall (see plans on page 3), and the setting-up

have been with the significance of the new members they set about incorporating in their designs. It is in the use or misuse of the Classic Orders that their zeal betrayed them. This one-story stone porch (Plate I) is an excellent example of that blending of traditional forms with half-assimilated Renaissance detail which is always interesting, and frequently fascinating, in its results. How to introduce columns in such a way as to make the most of the distinction they impart to an approach, and at the same time to divert attention from their practical uselessness, was a problem that was faced over and over again from one end of the country to

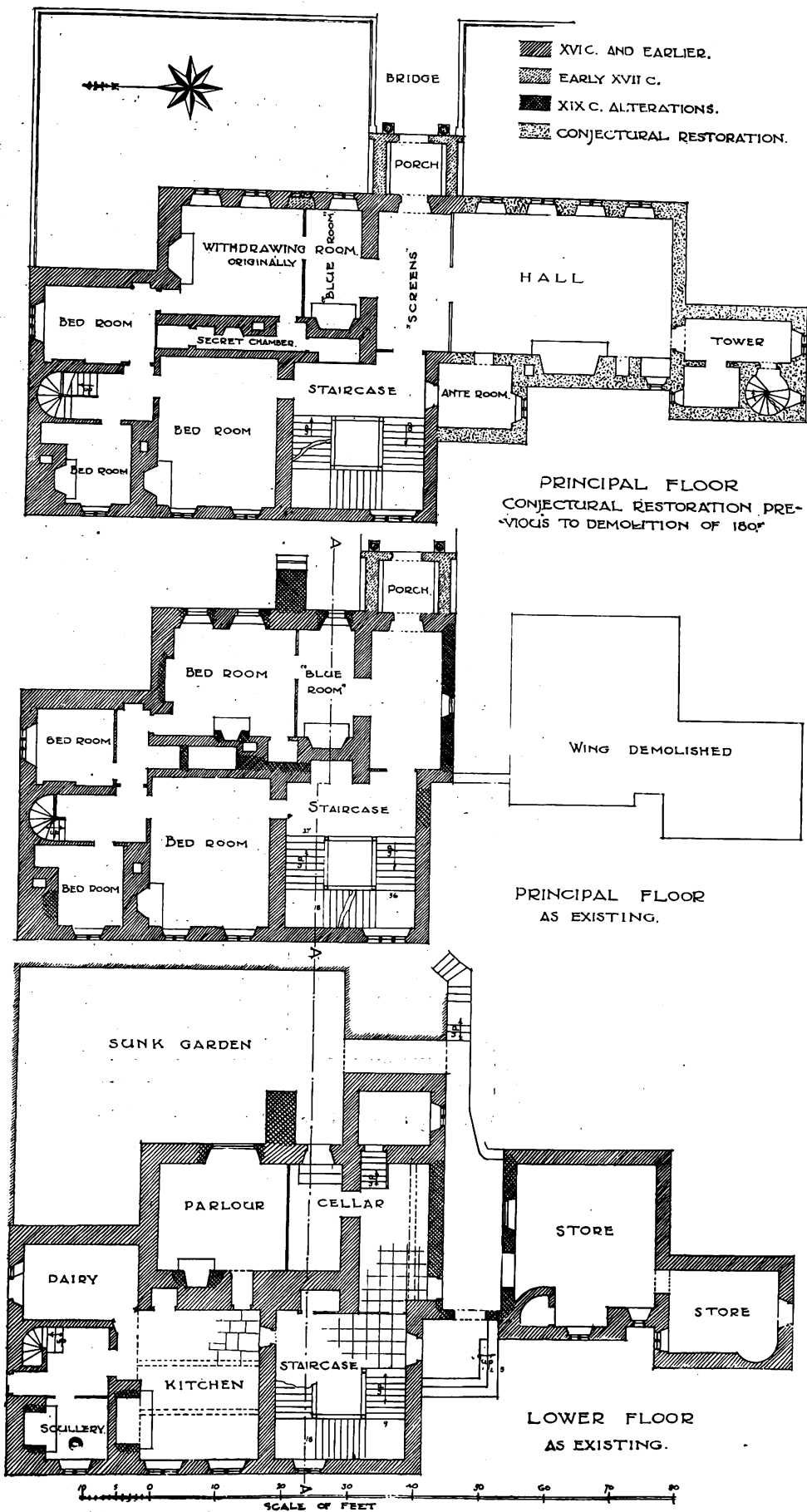
# CHELVEY COURT, SOMERSETSHIRE.

3

the other. Classic columns were perforce surmounted by their entablatures; but the reticence of the unbroken horizontal line was, as yet, not understood, and many were the ingenious devices resorted to for combining curved and horizontal cornices in deference to the desire for play of line. At Chelvey it was cunningly done, and the carver was no whit behind the mason in arranging ornament to fill the spaces allotted him with cartouches, shields, and festoons of fruit and flowers, such as he learned were the proper accompaniment of columns, to whatever species they belonged. The columns here were twisted—one has long been missing—set upon pedestals with the entablature broken forward over the crude Corinthian capitals; but they carry nothing more than the customary moulded pilaster which Jacobean builders never seem to have wearied of introducing in all sorts of positions, both internally and externally. The stone balustrade is fortunately complete; it is composed of square panels, pierced in simple but effective geometrical patterns, set between little piers panelled on their outer faces. A similar balustrade was doubtless carried along the sides of the bridge-like approach to the porch as well as along the top of the retaining walls to the sunk garden, fragments of this balustrading being encountered in various parts of the grounds around the house. This porch, in a remote country district, could hardly have been erected earlier than about 1650, to judge from its character, and on the shield over the doorway the Tynte arms are impaled with those of the Trenchard family of Cutteridge in Wiltshire.\* Edward Tynte was succeeded by his eldest son John in 1629, whose third wife was Frances, daughter of John Trenchard, whom he married in 1663. As John died in 1669 at the age of fifty-one, the date of the erection of the porch seems to fall within this period of six years; but it is possible that it was built somewhat earlier, the carving of the arms on the shield representing one of the finishing touches carried out after his alliance with the Trenchard family.

Designed to mark the centre of the long east front of the house, this notable porch gave direct access to the "screens" and hall which were at this level. Although the hall has been demolished, it is possible to form an idea of its extent and arrangement from a survey of the walls left standing at the lower level, while a hint of the luxurious contents of the house at this time is afforded by John's will, made about 1669, in which he bequeaths to his wife "all his linnen of all sorts, all his furniture in the parlour and parlour chamber," together with silver candlesticks, a looking-glass with silver frame, and many other objects duly enumerated as being of special worth. But all such things have long since vanished, and Chelvey Court has been robbed of its claims to be numbered amongst the stately homes of England. The staircase

has suffered least of any part of the house, and is still one of the most imposing in the West-country. Its broad shallow flights rise in easy stages from the lowermost floor to the topmost, as shown in the section, page 4, and there is little doubt that communication between it and the various floors of the dismantled wing was provided for by means of some such projection as is shown on the conjectural plan (see below). Several indications



PLANS OF CHELVEY COURT.

\* Notes on the armorial bearings at Chelvey Court are contained in "Somerset and Dorset Notes and Queries," Vols. III and IV



point to this conclusion, and the existence of the blocked-up doorway at the end of the top landing, in what is now an external wall, cannot be explained in any other way. Over the centre of the staircase "well" is a remarkably fine pendant, designed as a centrepiece from which to hang a lantern: it is constructed with an oak core, and skilfully enriched with modelled plasterwork. The presence amongst the ornament of festoons of fruit and flowers, similar in detail to those carved on the porch, suggests that this, too, may have been placed there by John Tynte, who, although a General in the Royal Army and a Member of Parliament for Bridgwater in 1661, seems to have found time and opportunity to indulge his taste for building by beautifying his home. This pendant certainly makes a very bold and telling culmination to a staircase which was once the principal means of communication between suites of richly furnished rooms on the several floors. The subsidiary staircases at the ends of the house were for service only; one has vanished completely, and the other runs no higher than the first floor now, but it is still approached through a panelled oak door, which is a model of its kind, even to the shaping of the hinges upon which it is hung.

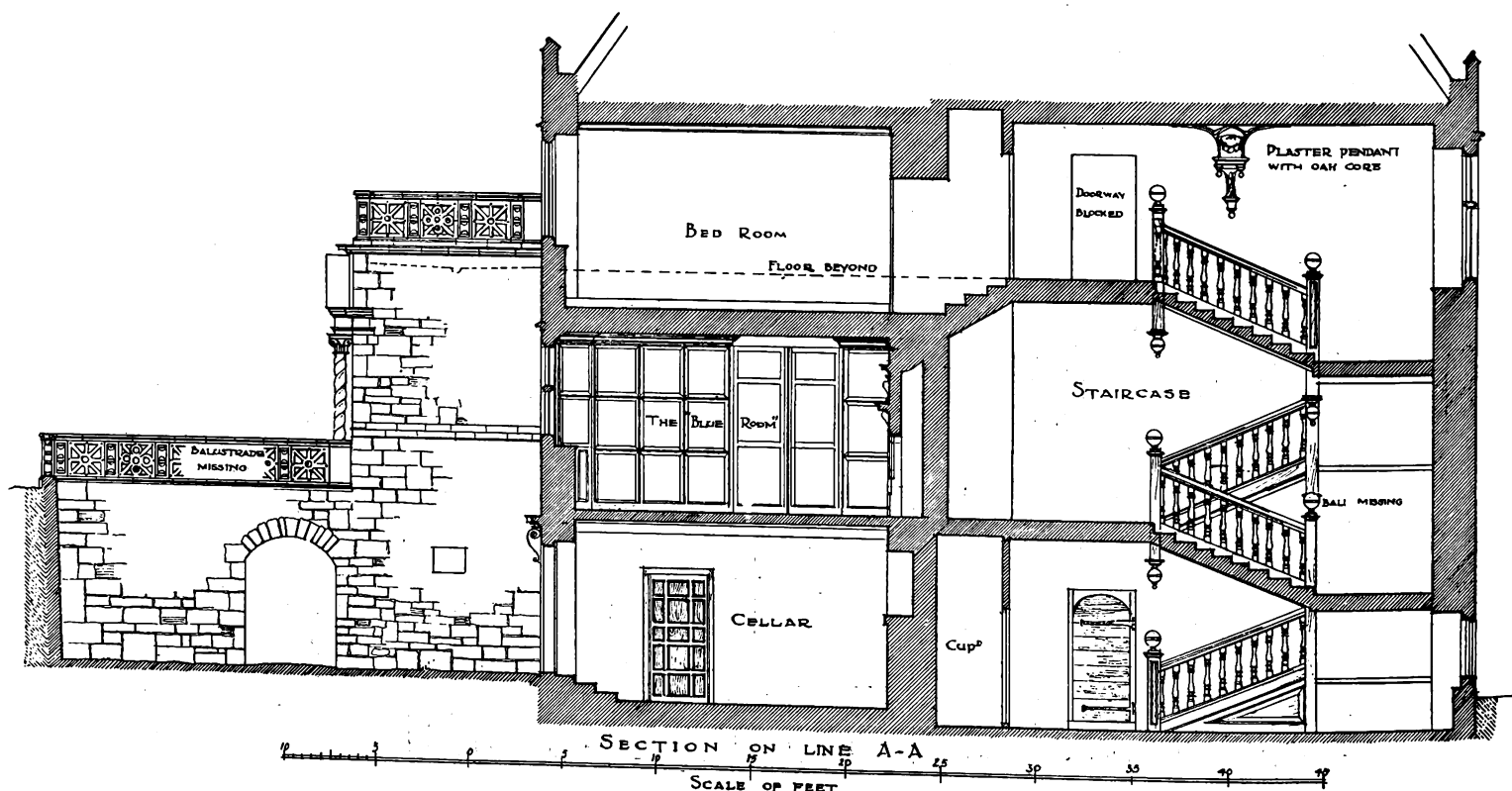
The persistent tradition of a hiding-place is not uncommon in a house of this antiquity, but it is unusual to find such provision made for a secret chamber as is suggested by an apparently solid wall six feet thick in the centre of the main block. Such a wall masked with panelling and honeycombed with recesses afforded ample opportunity not only for a hiding-place, but for ingress and egress at different levels to those who were familiar with the various concealed doors and steps. The presence of a "long but very narrow room furnished with a piece of iron projecting from the wall to hold a candle and provided with a small fireplace"\* could only be determined now by breaking through the walls which block it up, but careful measurements tend to show that there can have been no practical difficulty in the way of forming such a chamber

\* Note by William Adlam, dated 1855, in the Adlam copy of Collinson's Somerset, Vol. VI, in the Library of the Society of Antiquaries.

as is indicated on the plan and traditionally believed to exist still.

The southern end of what was once the withdrawing-room has been cut off by a thin panelled wall to form a little room, known from the prevailing colour of its decoration as the "Blue Room." The scheme of large panels carried out in soft wood, with effectively moulded rails and stiles, wood cornice of uncommon section, and judicious gilding on cornice and beading, makes this a most attractive example of a seventeenth-century painted room (page 5). Its precise use and origin are difficult to determine, but there are indications that the panelling has been adapted to its present position. The window end has been spoiled by the removal of the mullion and transom, and the opposite end is almost taken up by a chimneypiece which is obviously too large and imposing to have been originally intended for this diminutive apartment. It would appear that it was moved here either from the withdrawing-room or from some other part of the house when the "Blue Room" was formed and the withdrawing-room dismantled, probably in the last decade of the seventeenth century. The panelling on the outer side of the southern wall towards the "screens" has been grained in a manner which suggests an earlier origin than is generally supposed for a decorative method which has fallen low in repute owing to its persistent abuse in more recent times.

That this splendid stone house should have been mutilated by the demolition of the southern wing is due to one of those accidents of family tenure to which dwellings so often succumb. John Tynte's son, Halswell Tynte, who succeeded to the property on the death of his father in 1669, inherited the Halswell estate, also in Somerset, from his maternal grandfather four years later. Created a baronet in the reign of Charles II, he appears to have preferred Halswell as a residence just as his father had preferred Chelvey in spite of the inducement offered him to settle at Wraxall by the bequest of a thousand pounds which came from his uncle, Sir Robert Tynte—who had settled in Ireland—specifically



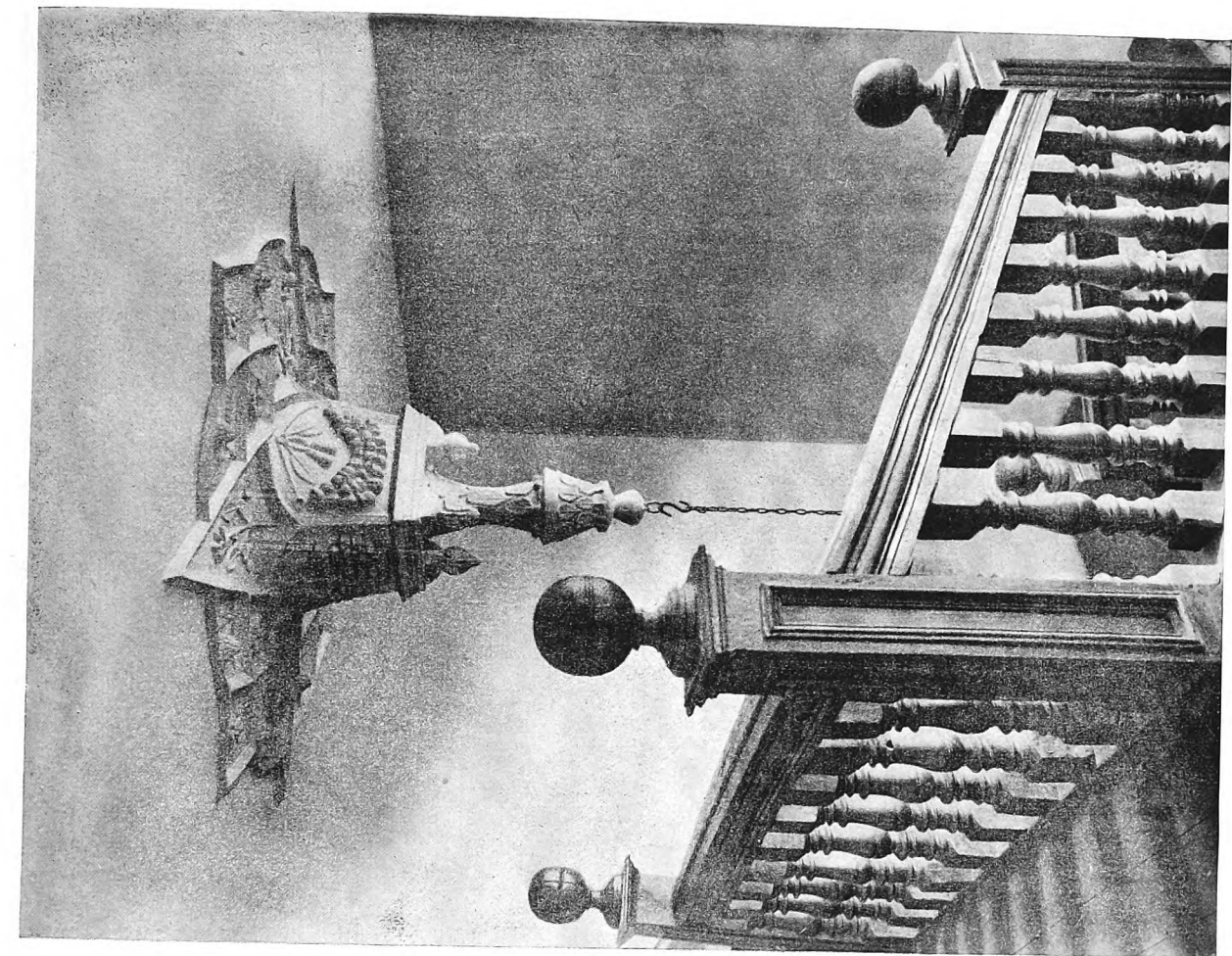
SECTION THROUGH CHELVEY COURT.

Measured and drawn by Arthur Stratton.

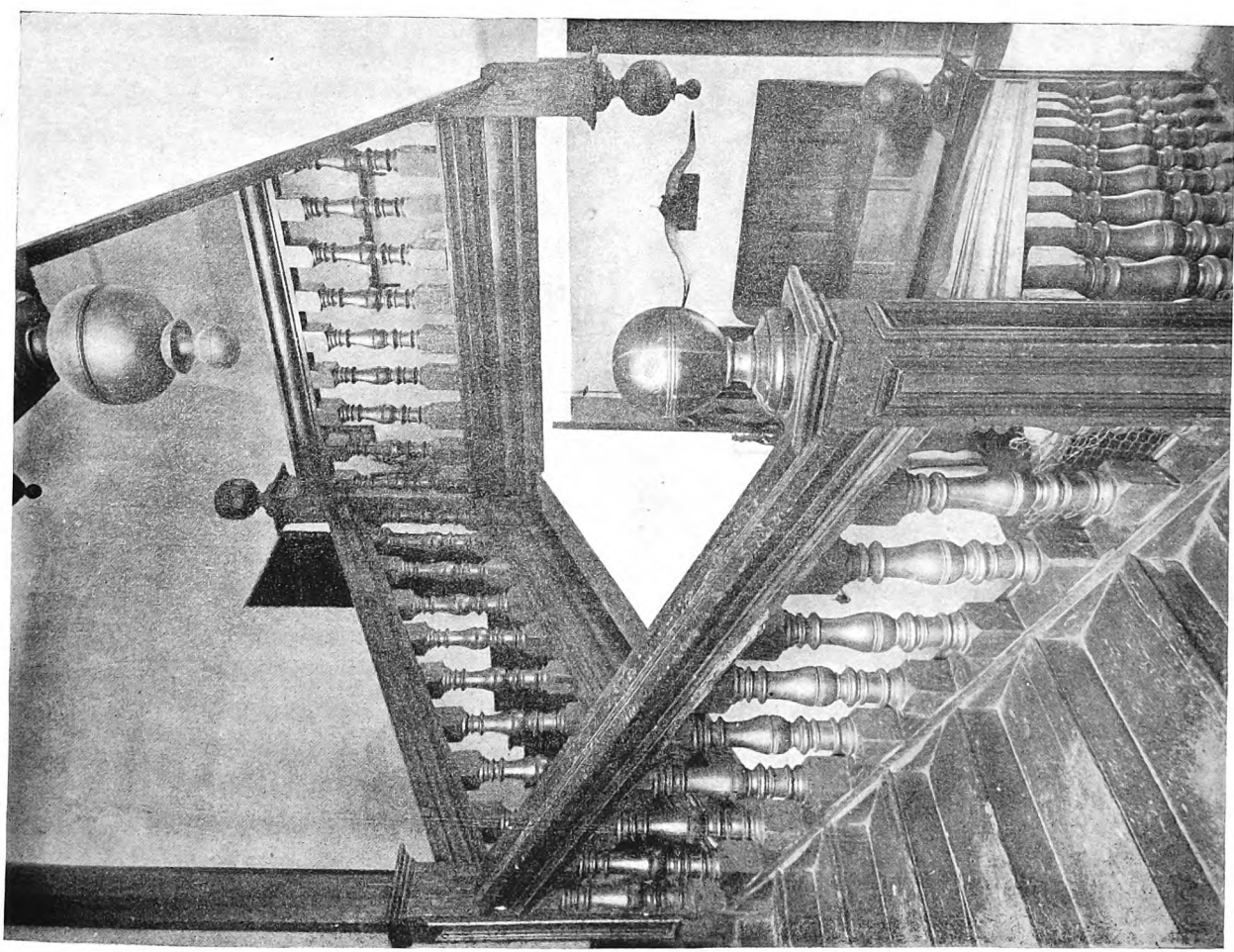
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View from Top Landing, showing Pendant.  
Photos: E. C. Stevens, Bristol.



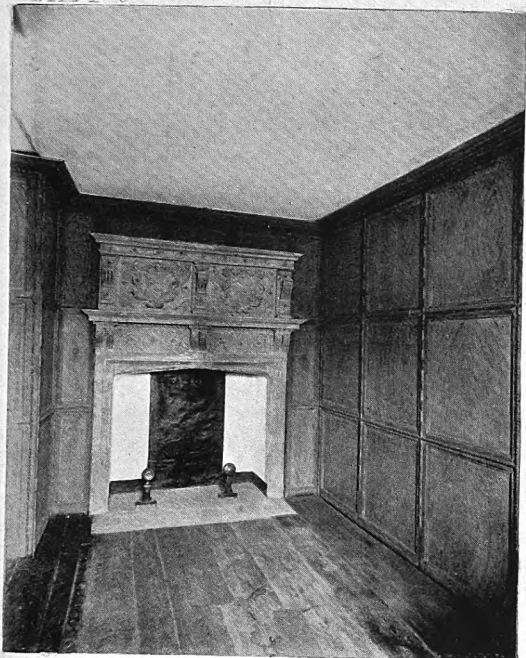
View from Bottom Landing.  
Plate II. July 1918.

CHELVEY COURT: THE PRINCIPAL STAIRCASE.

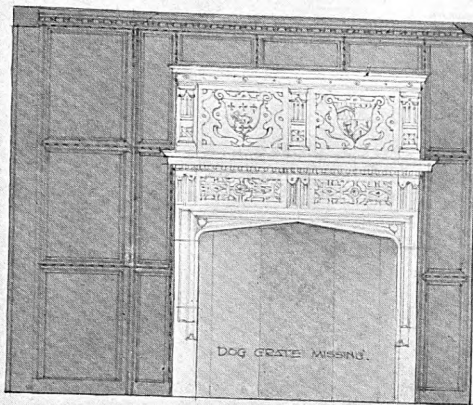




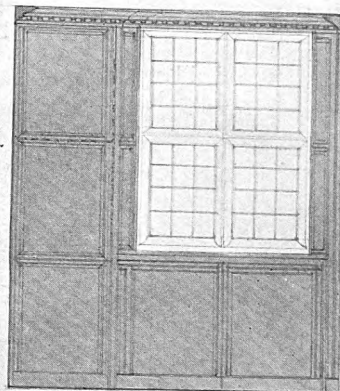
CHELVEY COURT  
SOMERSET.  
THE "BLUE ROOM" PANELLED  
IN SOFT WOOD PAINTED AND  
GILT:



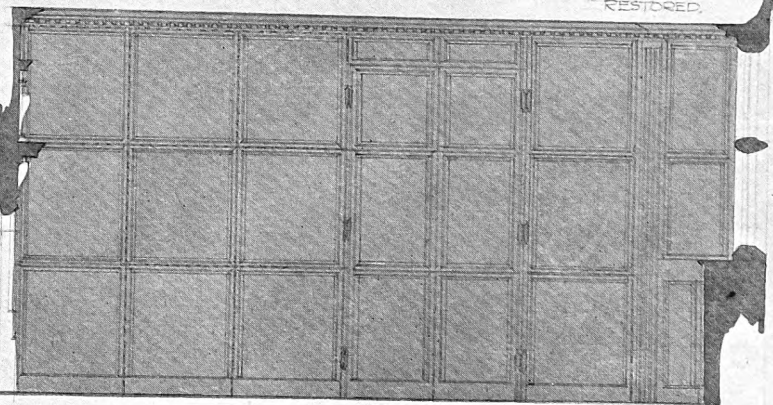
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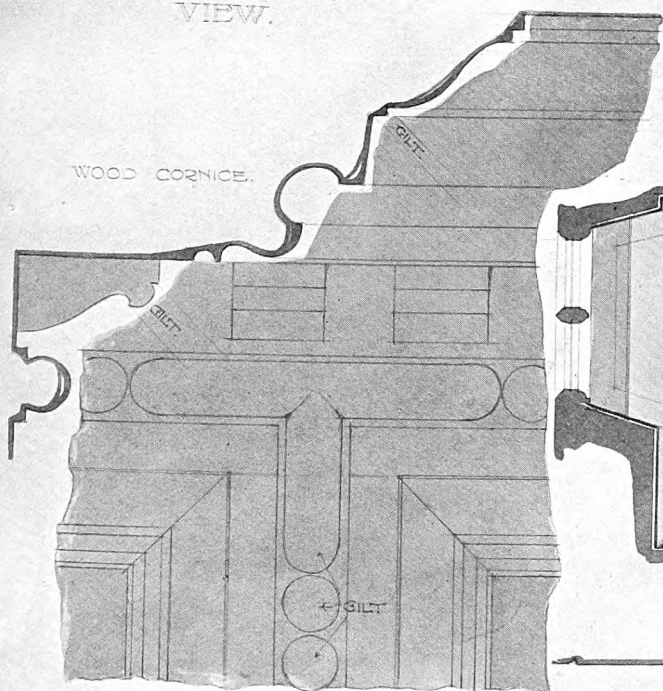
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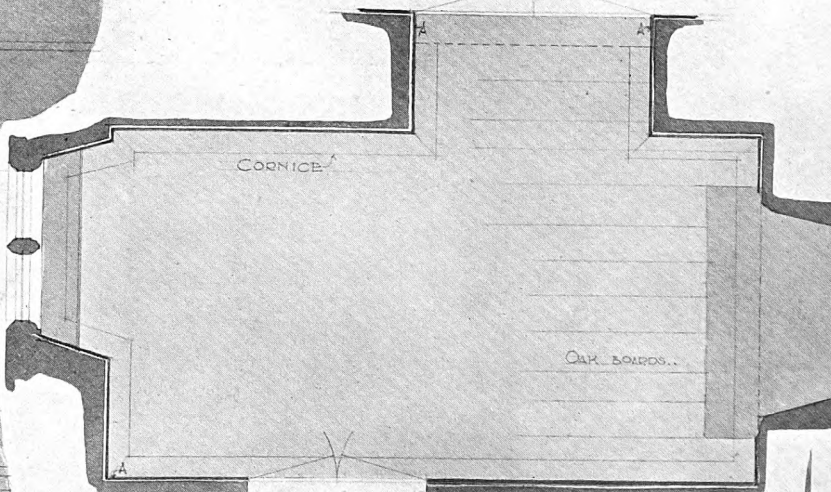
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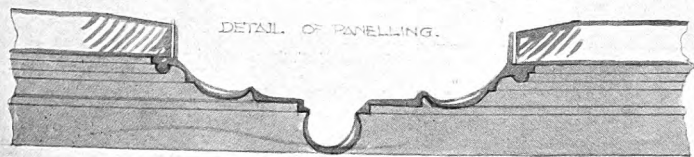
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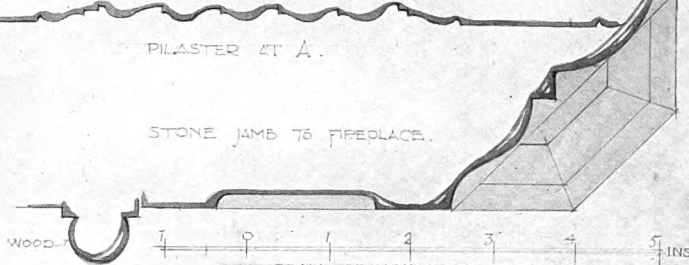
WOOD CORNICE.



PLAN.



DETAIL OF PANELLING.



PILASTER AT A.

STONE JAMB TO FIREPLACE.

SCALE OF FEET FOR ELEVATIONS.

SCALE OF INCHES FOR DETAILS.

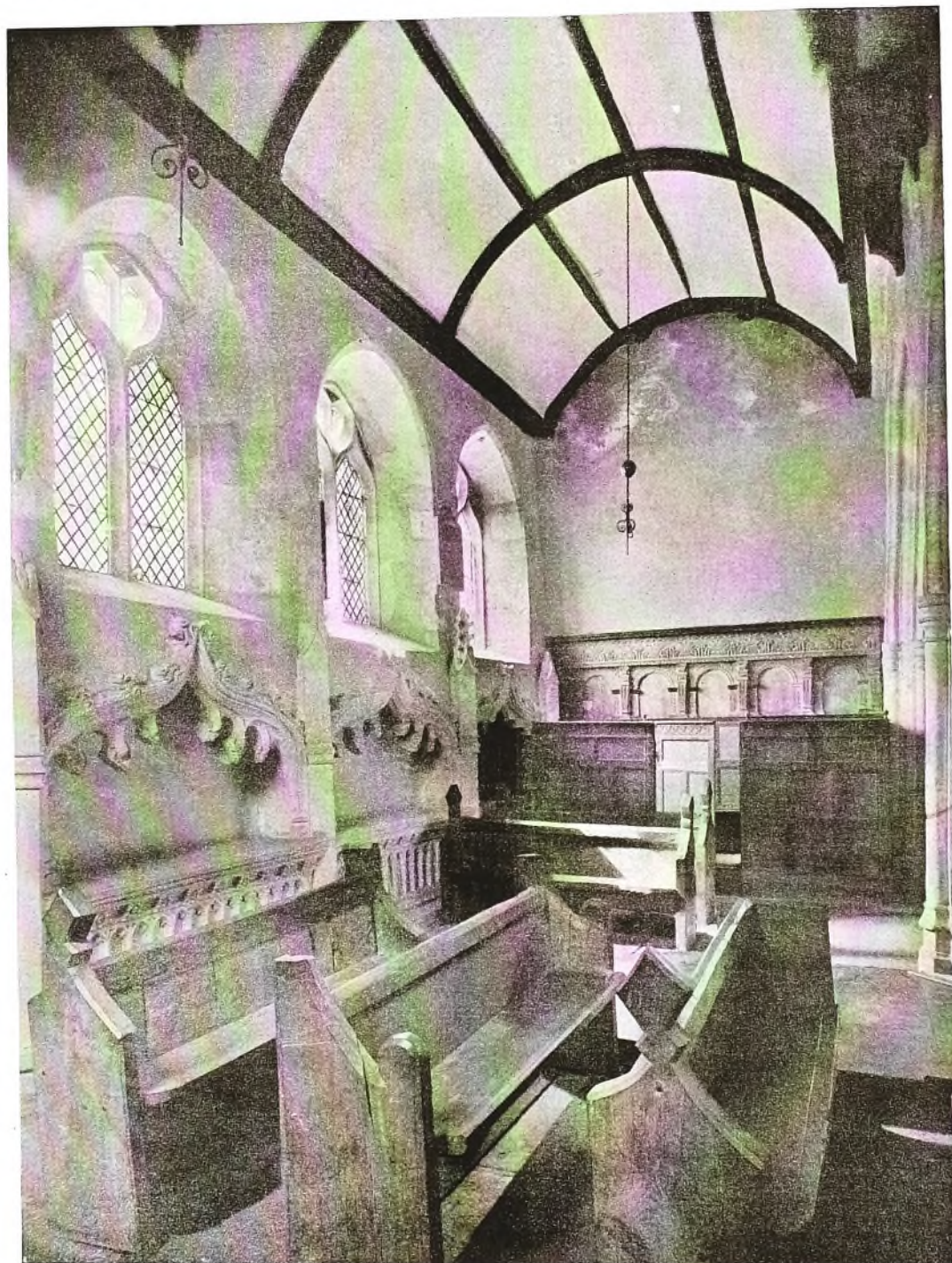
DETAILS OF THE "BLUE ROOM."

Measured and drawn by Arthur Stratton.



for "the re-edifying and repairing of the house at Wraxall."\* The manor house at Halswell was rebuilt about 1689 by Sir Halswell Tynte, and the inference is that Chelvey was from that time neglected in spite of its attractions, and allowed to fall into a state of disrepair. But fragments of a Classic cornice of correct profile which have been incorporated in building an ungainly buttress that seems to have been considered necessary to the stability of the north-east wall point to some building work having been undertaken about this

let to a tenant of the name of Cottle, whose direct descendants still occupy it at the present day, a circumstance which vests the later chronicles of the house with exceptional interest. No structural changes seem to have been made during the first hundred years of its occupation as a farm-house, for in 1791 Collinson noted that "in this house are many good apartments, well wainscoted, with handsome cornices gilt, and elegant ceilings; but they are all now locked up and the windows blocked, only so much of it being inhabited as is



*Photo: E. C. Stevens, Bristol.*

THE SOUTH AISLE OF ST. BRIDGET'S CHURCH, CHELVEY, SHOWING THE TYNTE PEW.

time, and further evidence is afforded by the stone doorway with cornice carried on shaped brackets which gives access to the present cellar below the porch. Whatever work may have been carried out then was short-lived, and it was probably more in the nature of reducing the house as a habitation than of beautifying or making additions to it. It was

\* Royalist Composition Papers in the Record Office, quoted in "Collections for a Parochial History of Wraxall," by the Rev. George S. Master, 1900. It is doubtful whether any portion of this legacy was actually expended upon the repairs of Wraxall.

necessary for the farmer's use who occupies it."\* It is in vain that one searches now for "handsome cornices gilt" elsewhere than in the "Blue Room," and the only vestiges of any "elegant ceilings" are to be found in the bedroom which has been made out of the withdrawing-room. Much of the panelling and furniture naturally found its way to Halswell.

It was apparently in the year 1805 that the ruthless demolition took place which reduced the house to its present extent:

\* Collinson, "History of Somerset." 1791.

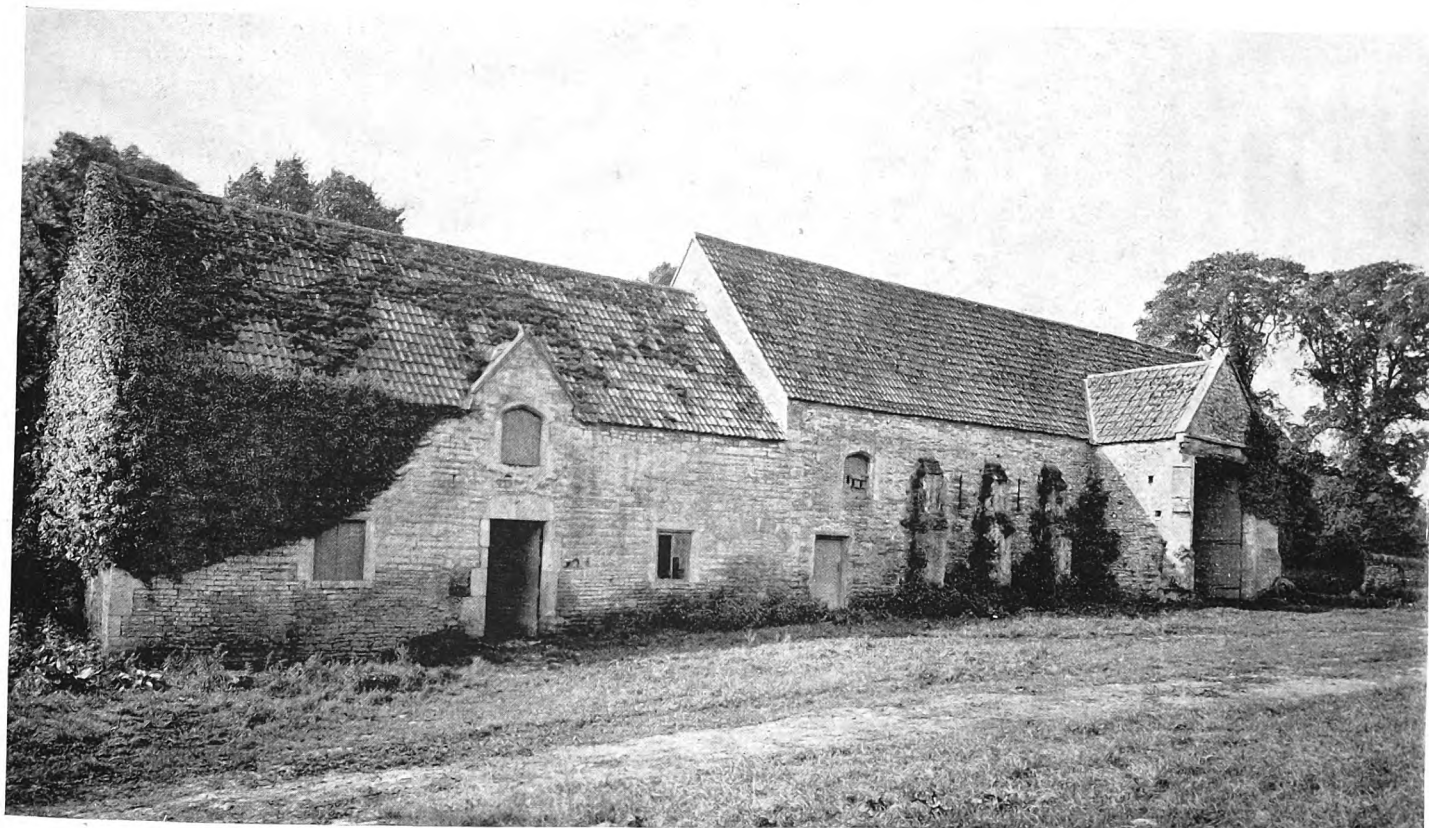


a blank wall with an oval window in it, bearing that date, was built in continuation of the south wall of the porch; the present entrance to the staircase hall was formed at the lower level, and the lower story of the south wing retained merely for the sake of its adaptability as an outbuilding. The loss is to be deplored, but it is only one amongst countless acts of vandalism which in the early nineteenth century played havoc with a heritage of old houses too subtle in their charms to be appreciated by a people whose chief anxiety for a time seems to have been to evade the hated Window Tax. In recent years, under the care of Lord Wharton, the present owner and a descendant of Edward Tynte, enough structural work has been performed to preserve so much of the old work as escaped the destroyer's hand, while the veneration in which it is held by the present tenant is justified by the allurements of the house itself, and by the long and honourable connexion of the Cottle family with it.

The main approach now lies between the church and the elm-shadowed barn, the only landmarks of the original drive on the north side of the church being vestiges of two gate-piers which marked the entrance to the forecourt. The park has been appropriated to other uses, and the swannery referred to by Collinson has passed out of living memory. But the church has not been neglected, and naturally bears evidence of the pious intent of the lords of the manor. Norman work can be detected here as in most of the neighbour churches, but even a simple village church like this reflects the constantly changing ideals which made architecture so full of vitality all through the Middle Ages. In this little building each century left its mark, and the provision of a south aisle to the sanctuary was followed by the erection of memorials within it. The three recessed and canopied tombs seen in the view on page 6 are of early fifteenth-century workmanship, and were formed in a wall probably erected by the Actons. Memorials to members of the Tynte family are much in evidence, and the oak pew at the west end with its richly carved frieze and excellent detail suggests that John Tynte did not exhaust his resources on the

house. It may well have been set up about the same time as the porch, for the pilasters between the semicircular-headed panels are very similar in shape to the larger stone ones on the porch. Vestiges of a beautiful stone reredos with niches north and south of the altar have been eclipsed by a modern one of commonplace type, and in other directions it is easy to see the result of well-meant but ill-directed effort. An interior so satisfying in its structural simplicity that every false note in its furnishing tells with numbing effect demands sensitively delicate attention when renovation becomes necessary. Included in the old fittings which give additional interest to this gem amongst the smaller West-country churches are some massive oak benches with diamond-shaped finials, numerous fragments of mediæval glass, and an iron frame which in Puritan days served a useful purpose in supporting the oft-needed hour-glass.

The manor barn is comparable with some of the better known examples in the same county (illustration on this page). A spacious permanent shelter, with great open roof, and doorways ample enough to admit farm wagons and their loads, was an adjunct of primary importance to a large establishment in an agricultural district; and the mediæval builders, by keeping in view the uses to which such a building was to be put, arrived at an expressive type of structure differentiated from their church or domestic work rather by the use of simpler detail than by any change in manner. The barn at Chelvey is prolonged towards the east by a slightly lower annex, built of thinner courses than the barn itself, in part of which provision is made, by the formation of countless recesses in the thick stone wall, for pigeons to nest; but the whole interior is in a sad state of disrepair, and it is difficult to determine its original designation. This barn takes its place in a memorable group of buildings which have passed through many vicissitudes—not without bearing scars left by some—but still making a picture which lives in the memory and awakens thoughts of the unerring sense of fitness that distinguishes the humblest no less than the proudest works of architecture reared by the master builders of old.



THE BARN AT CHELVEY FROM THE NORTH-EAST.

Photo: E. C. Stevens, Bristol.



# PORCHES AND HOODS OF THE ENGLISH DOMESTIC RENAISSANCE.

By LIEUT. HAROLD F. WALKER (R.A.F.), A.R.I.B.A.

(Concluded from p. 113, No. 259.)

IN many of the older suburbs, such as Regent's Park, Bayswater, Fulham, Chelsea, and others, which have now become integral parts of the town, having surrendered their title to be known as suburbs, may be found many examples of different treatments. Two porches from Highbury Terrace are given (Figs. 15 and 16), built about 1789. One shows a very original method of dealing with the entablature, which, though interesting as a variation, does not seem to be quite satisfactory, nor to have been very extensively adopted.

Sir John Soane in 1790 conceived a bold idea when he designed the semicircular porch at 57 and 58 Lincoln's Inn Fields, in that a central solid mass is not considered a pleasing feature of design, although he succeeded by means of the doubled columns in obtaining a central void. The house was originally designed as one unit, but the porch was added when it was subdivided, in an endeavour to mask that fact (see Fig. 17).

The use of a hood over a doorway would appear to have been necessary as a protection thereto when the doorway gave directly upon the road or foot-path and it was impossible or undesirable to adopt the usual type of projecting porch. It may further be suggested that the porch with its greater dignity was more suited to the houses of the wealthy, while the humble hood adorned those of lesser estate. The brackets of such hoods lent themselves to elaboration, and many beautiful examples exist both in country and town.

A good example is shown from Church Road, Richmond (Fig. 14). The well-known hoods in Queen Anne's Gate (Fig. 18) are elaborate examples of flat treatment. There are five still existing—all of a very vigorous type, some being embellished with beautiful carving; but they do not altogether satisfy, since one cannot see how they are supported, no true brackets being used.

The next step would appear to be the addition of a pediment on top of the flat hood. The example from the entrance to Lamb Building, Middle Temple (Fig. 19), built about 1677, and designed probably by Sir Christopher Wren, shows a very successful effort.

This, in turn, as previously seen in the case of porches, was modified by the omission of the cornice across the front, this feature being returned around the top of the brackets and finished by a span-roof, as shown in the somewhat elaborate example from Uxbridge, Middlesex (Fig. 20). Segmental, semicircular, and wave curves were also used to crown these hoods, and occasionally a semicircular cove was placed within the hollow triangular pediment.

The example from 171 Grange Road, Bermondsey (Fig. 21), shows a very flat segmental head supported upon a pair of boldly projected consoles, in turn carried by fluted pilasters. The building is known locally as the Manor House, and the hood seems to bear signs of alterations, but it has not been possible to ascertain this definitely.

The evolution of the "shell" hood is interesting. As suggested above, the triangular pedimented head, such as that illustrated from Lamb Building, was modified by omitting the horizontal cornice and scooping out a semicircular cove, which was decorated with a large scallop shell.

The example from High Street, High Wycombe (Fig. 22), is pleasing in its quiet dignity and simplicity, and forms a very distinctive feature in an otherwise somewhat uninteresting building.

Many "shell" hoods exist not only in London, but in many parts of the country. In some cases they appear to be well appreciated, since one that originally formed the entrance to Fairfax House, Putney, has since been removed and re-erected at Hampstead, while others do not receive the care and attention which their beauty deserves.

A feature of many porches consists of the surrounding ironwork; and such accessories as bell-pulls, lantern hooks, link extinguishers, although speaking of and linking us up with the disabilities of a bygone age, still have their interest and enable us to some extent to visualize the life and habits of our forbears.

## CONCLUSION.

In such a subject as the title of this article comprehends, the difficulty has not been to find examples wherewith to



Fig. 14.—HOOD IN CHURCH ROAD, RICHMOND.



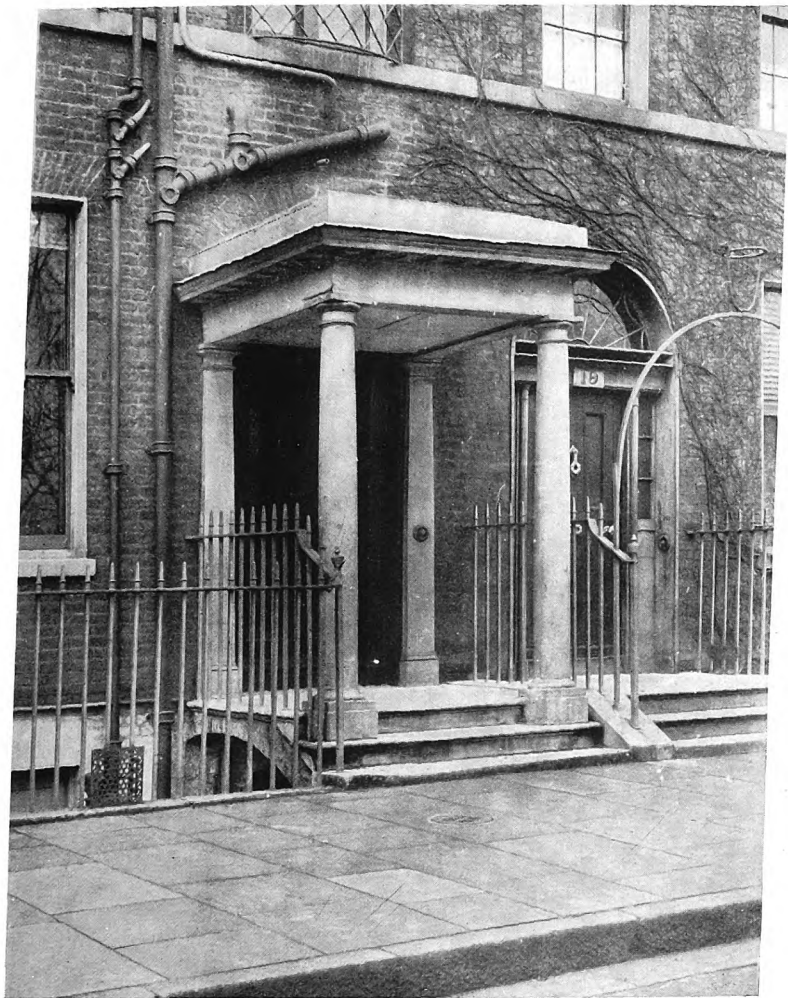


Fig. 15.—No. 18 Highbury Terrace.

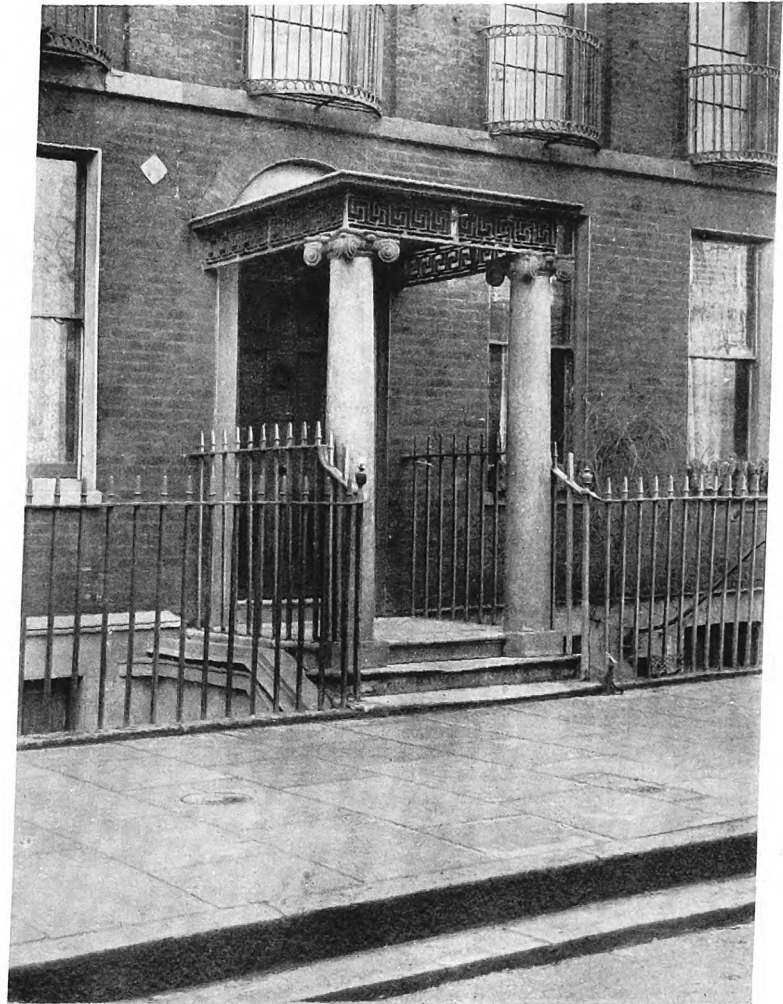


Fig. 16.—No. 13 Highbury Terrace.

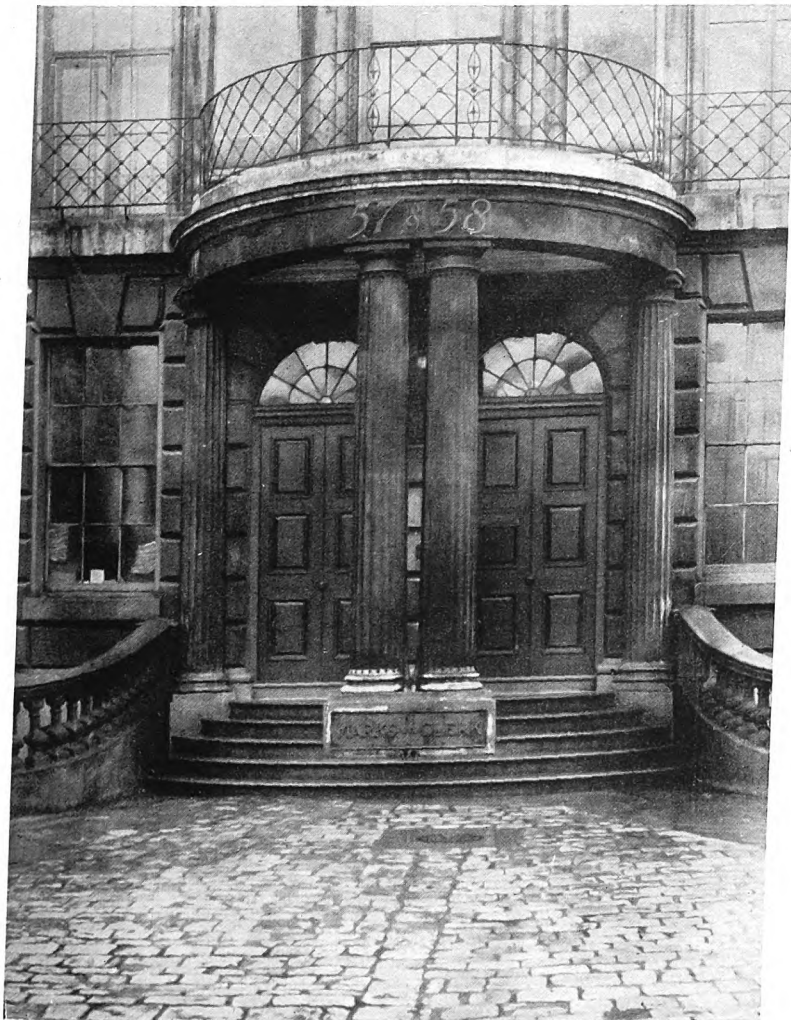


Fig. 17.—Nos. 57 and 58 Lincoln's Inn Fields.



Fig. 18.—No. 30 Queen Anne's Gate, Westminster.

July 1913.

Plate III.

SOME PORCHES AND HOODS OF THE ENGLISH DOMESTIC RENAISSANCE.





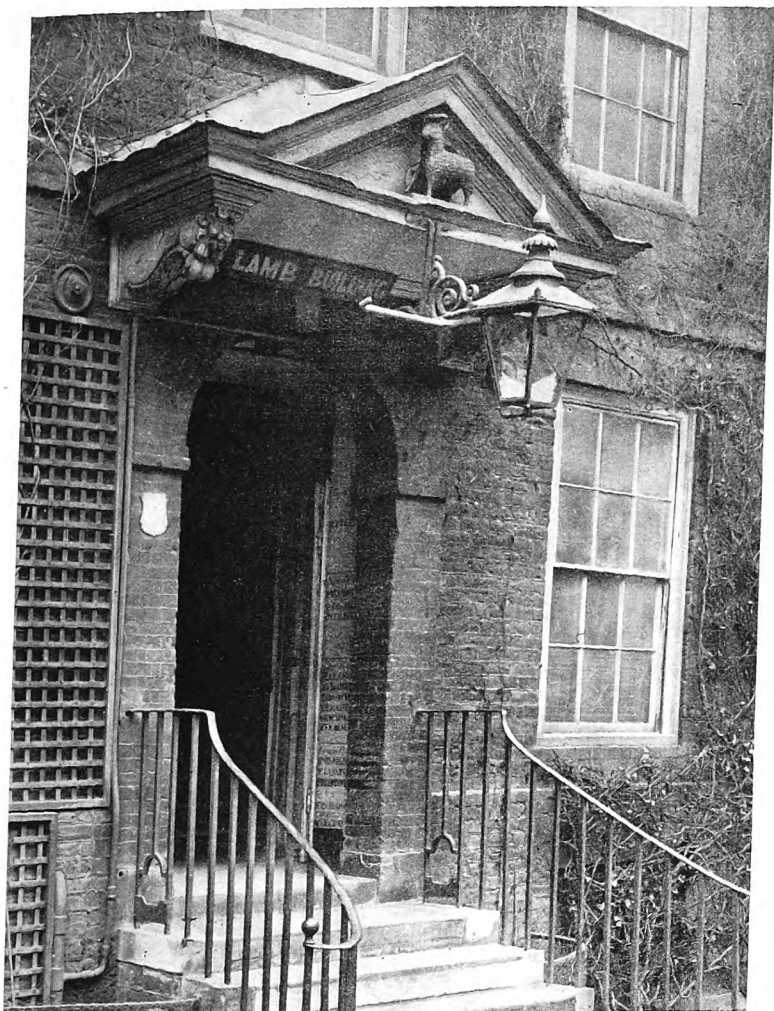


Fig 19.—Lamb Building, Middle Temple, E.C.



Fig. 20.—High Street, Uxbridge.



Fig. 21.—No. 171 Grange Road, Bermondsey, S.E.

Plate IV.



Fig. 22.—High Street, High Wycombe.

July 1918.

SOME HOODS OF THE ENGLISH DOMESTIC RENAISSANCE.





illustrate the various developments, since both porches and hoods abound in all districts in overwhelming variety, but so to select them as to show the gradual growth and culmination of any one feature. That this must be so cannot fail to be acknowledged, since it has already been pointed out that the doorway with its porch or hood forms the focus of the treatment of any building.

The doorways were the subject of the earliest experiments in any new style, and the first attempts, though oftentimes somewhat grotesque and bizarre, are intensely interesting. We see the first tentative steps in the application of a circular panel in a typically Gothic structure, then the introduction of ill-understood pilasters, columns, and entablatures; and finally we are able to trace, step by step, noting the introduction of new features, the gradual piecing together until we reach the culmination of the new style. We admire the virility

of the work of these old craftsmen, their evident joy in creation, their fecundity of idea, their delight in simplicity of outline, together with their sense of fitness in the placing and use of carving, and their satisfaction in the completion of designs which, while eminently utilitarian in their object, are at the same time evidences of good taste in the application of architectural ornament.

In spite of such transitory movements as the so-called "Gothic Revival" and others of less moment, it is evident, even from so circumscribed a study as the subject of porches and hoods of the English Domestic Renaissance, that the traditions of such men as Sir Christopher Wren, Hawksmoor, Webb, the Adam Brothers, and others, have persisted to the present day; and if we would in any degree emulate the spirit which inspired these old masters, the power to do so can only be acquired through careful and close study of their executed works.

## "HOMES OF REST": ALMSHOUSES AS WAR MEMORIALS.—III.

By MERVYN E. MACARTNEY, B.A., F.S.A.

(Continued from p. 126, No. 259.)

THE columns of the Press teem with descriptions of the New England of the future. A new heaven and a new earth are to be the inheritance of the next generation. Amidst these seas of ideals, schemes, and plans, some islands of firm land can be distinguished. It may be of use to try to describe them. Of one thing we may be sure, and that is that the working man means to receive a larger share of the general wealth and political power than he did before. Another is that the influence of the womenfolk will be greatly increased. Further, State interference with certain industries—such as mining and transport (rail and shipping)—will continue after the War.

This is not a political organ, therefore the question of the adjustment of wealth and power does not concern us directly; but indirectly the effect of the enforcement of the powers of Government under "Dora" does seriously menace the comfort and welfare of the community, more particularly in the provision of housing and land. At present practically all building is stopped, except Government contracts, and we see tract after tract of what was often beautiful country being turned, not into a howling wilderness, but into what is surely worse, a congeries of concrete abominations, with the flimsiest of walls and roofs, all constructed in flat negation of architectural principles as taught till now by scholars of design. It is proposed by some to continue this control of building for some time after the conclusion of hostilities. Quite obviously this intrusion of State control into one of the largest industries of the country is fraught with various and serious dangers to the amenity of the countryside, to local trade, and to the culture of the community. It will destroy all individual effort in buildings, and incidentally the schemes suggested in former articles in the REVIEW would never be put in hand. None but the most reactionary of reactionaries would oppose the provision of housing accommodation in both urban and rural districts, but the extension of this State commandeering of labour and materials to the setting up of factories, etc., would be an abuse of the powers handed to the Government for an emergency period.

The enforcement of these powers would lead to an enormous amount of backstairs influence to enable the favoured few to

carry through their private schemes and projects. I feel confident that were the War at an end countless jobs would be pushed forward and permission for their erection obtained even under present restrictions, which are wielded by men of singular ability and undoubted probity. At all costs, let us avoid the soul-destroying influences of bureaucracy. We have an object-lesson in Prussia, and to follow the same evil system is simply madness. Our haphazard methods may produce a certain amount of confusion; but, in any case, we can call our souls our own, and carry through our plans without too much parental government. At least, that was the case before the War. Now we are, quite rightly, restricted in our powers; but as soon as the War is done, let us be again free to buy and hire what we want after a certain amount of labour and material has been set aside for the proper and decent housing of our workers.

The provision of Homes for Wounded Officers was the benevolent forethought of the Rev. and Mrs. Dott, who, having built some charming cottages in Goathland, Yorks, were able to devote these buildings to this purpose. Their scheme has been warmly backed up by the Lord-Lieutenant, and now it only requires other counties to join in this movement to make it a triumphant success, provided the buildings can be procured or erected, and it is because of this latter difficulty that a slackening of the reins by Dora is urged in these columns.

Most architects will agree that few buildings erected for one purpose are economically useful for another. There is no need to elaborate this matter. We have the example of the Office of Works and its difficulties in London. Few buildings would adapt themselves to requisite needs of discharged officers. The requirements would be so complex if the project is to be a success. The site for your Home must be on high ground with exhilarating air and prospect. The inhabitants want both occupation and leisure, instruction and recreation, and easy access for friends to visit them. We are promised great improvements in our domestic arrangements. All cooking, heating, lighting, and a thousand other trivial home worries are to be overcome by electricity supplied at a nominal cost from great centres. Though I do not believe in the millennium, I still think that a mighty saving of mind, matter, and labour could be achieved by some such agency and





THE MATRON'S HOSPITAL,  
SALISBURY: DETAIL OF  
CUPOLA.

method. I saw vast industries carried out by similar means nearly twenty years ago in the States. It is certain that in these means lies salvation for the middle classes—for the domestic of the future will certainly be worth her weight in gold. But by the adaptation of electricity to domestic uses a bachelor would be able, with but small knowledge of cookery to provide himself with most of his meals, his bath, heat, and most of the daily wants of human life. Moreover the air and condition of our rooms would be incomparably cleaner and healthier. But if this "Utopia" must be created no castle or moated grange could be

converted to these purposes except at vast cost; hence the need of unrestricted permission to build houses of this kind in suitable localities. That they should be pleasant to the eye goes without saying, but their cost need not be more than that of an ordinary mansion. Simplicity is the best ornament of any building.

These centres ought not to be identical in plan or purpose. Quite otherwise—one would like to see each county working out its own ideal scheme of reconstruction. What may be wanted in Cornwall would not suit, say, Derbyshire. These centres should afford the returned officer the choice of different careers. There already exist Theological, Agricultural, and other Colleges. These might, if occasion required, set up offshoots for more or less elementary training. The Wakefield system of making communities self-sufficing has a great deal to recommend it. There is a popular impression that every man returning from the field of battle must turn his sword into a ploughshare. On the contrary, farming is by no means the easiest of trades to master, and more men of the middle class fail in this than in any other career. There are many complex questions that will arise and that have never before been raised. For instance, some hundreds of young men who have entered Oxford and Cambridge will find themselves without occupation and without the chance of following up collegiate successes. Their parents in most cases have expended considerable sums on their education at school or in college, and some return should be made by the nation for these sacrifices. It hits the most patriotic the hardest, because those who joined up four years ago are now quite over age in the accepted university sense for scholarships, fellowships, or tutorial posts. Therefore, every opportunity should be

offered these men to select a career that appeals to them and the means to educate themselves in it. The cost should fall on the nation, since, in most instances, they could not possibly earn a living wage.

#### MATRON'S HOSPITAL, SALISBURY.

Beyond the charm of its quiet architectural composition, there is little to note about this building. To mention any building in the Close at Salisbury is to recall a series of architectural designs of infinite variety and beauty. The place abounds in fine old houses. There is the King's House, a gabled building of the fourteenth century, and now used as a training college for women teachers; south of it the Wardrobe House; and then, to the north and east of the Choristers' Square, Mompesson House and the Matron's Hospital, with which we are here concerned. The building is situated just within the High Street or North Gate, and is an admirably proportioned brick structure, similar in many respects to Morden College, Blackheath, an institution of a like nature. In both buildings the centres of the main façades are accentuated by a pediment; then there are the projecting wings with their quoined angles, the strong and ample cornices, and lastly the little cupolas. It has often been thought that the Matron's Hospital was designed by Wren, and indeed it might well be the prototype of the more mature design at Blackheath.



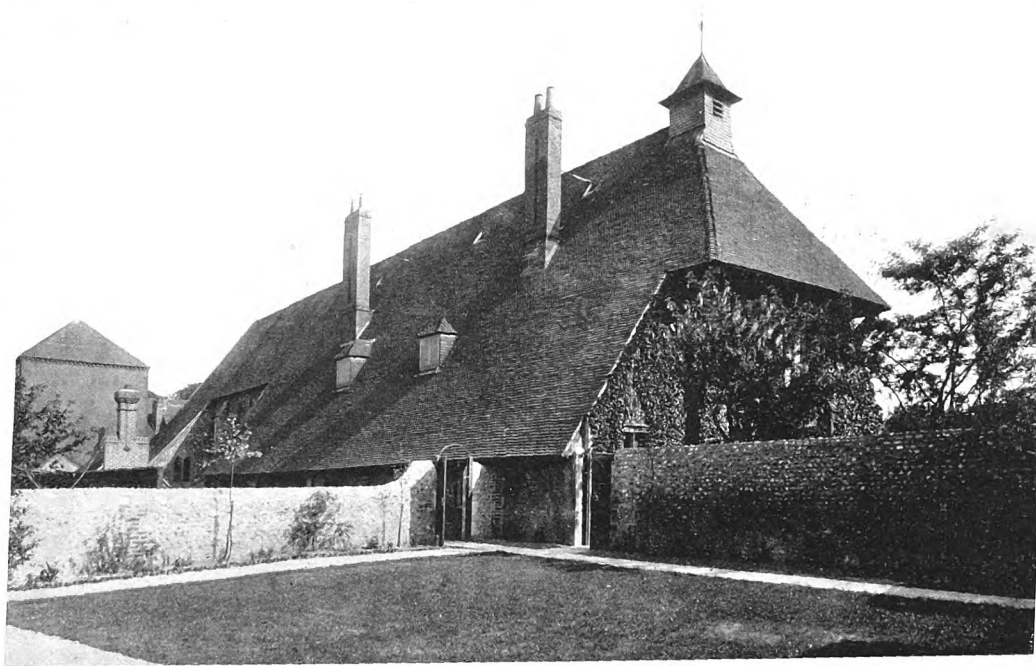
THE MATRON'S HOSPITAL, SALISBURY.

ST. MARY'S HOSPITAL, CHICHESTER.

A most interesting and unusual building. The tenements are under one roof, and are arranged as cubicles on either side of a broad passage, and separated from the chapel by a beautiful wooden screen of Early Decorated period, a photograph of which is reproduced through the courtesy of Mr. Philip Johnston.

St. Mary's Hospital is reputed to have been founded by William, fifth Dean of Chichester, as a home for nuns, during the time of Henry II. Historical records show that it maintained a warden, chaplain, and thirteen poor persons in 1229, in which year it became known as the Hospital of the Blessed Virgin Mary. Besides providing for a stipulated number of residents, it undertook the protection of any poor travellers who sought the shelter and hospitality of its walls. One of the hospital's statutes generously provided for the wayfarer in the following terms: "If anyone in infirm health and destitute of friends should seek admission for a term, until he shall recover let him be gladly received and assigned a bed." A change in the constitution of the hospital was effected in 1562, during the reign of Elizabeth—the number of inmates being reduced to five, though within recent years it has been increased to eight, each receiving a weekly allowance, with fuel and medical attendance free.

Mr. Sidney Heath, who has made a special study of these fine old institutions, declares, in his book on "Old English Houses of Alms," that St. Mary's is the finest remaining example of the old infirmary type of almshouse. He points out that the screen dividing the hall from the chapel is placed so that the sick or bedridden could lie in their beds along the sides of the hall, and thus enjoy the services at their ease. The hall is mainly remarkable for its fine timber roof, covering the whole building in a single span; while the chapel, almost



ST. MARY'S HOSPITAL, CHICHESTER.

wholly of the Geometric-Decorated period, includes many features of interest—woodwork, piscina and sedilia, stalls and misereres.

Naturally the building has not escaped the attentions of the restorer, and certain minor alterations and additions have been made; but the hospital yet preserves much of its original charm and interest. The exterior, as will be seen from the accompanying illustrations, is somewhat obscured by a luxuriant growth of creeper.

COWANE'S HOSPITAL, STIRLING.

Cowane's Hospital was founded in 1633 at the bequest of John Cowane, dean of guild, for the accommodation of twelve decayed members of the guildry. It is a similar foundation to Heriot's Hospital, though somewhat less ambitious in character. The building is a good example of seventeenth-century design, and, though it shows certain characteristics of the Renaissance, it still preserves the spirit of the Scottish traditional style. The plan is of E formation—a common type in Scottish mansions of the early seventeenth century. There is the main building with its two projecting wings, the middle arm of the E marking the position of the tower, in which is the entrance doorway. In a niche in the upper part of the tower there is a statue of the founder of the hospital, and on the door is a tablet recording the origin and purpose of the building as follows: "This hospital was erected and largely provided by John Cowane, Dean of Gild, for the Intertainment of Decayed Gild Breither. John Cowane, 1639. I was hungrie, and ye gave me meate: I was thirstie, and ye gave me drinke: I was a stranger, and ye tooke me in: naked, and ye clothed me: I was sicke, and ye visited me.—Matt. xxv. 35." The hospital no longer serves its original purpose, having been converted into a guildhall



ST. MARY'S HOSPITAL, CHICHESTER.



## "HOMES OF REST."

for meetings of the guildry. Yearly allowances are now made, not merely to "twelve decayed breithen," but to more than one hundred members of the guildry, who reside with their friends.

### CORRESPONDENCE.

We have received the following interesting letter from Sir William Portal:—

"I have read with great interest your article on 'Homes of Rest' in *THE ARCHITECTURAL REVIEW*, and especially that portion which deals with St. Cross, of which I am one of the trustees, as my father was before me.

"The sketch plan shows the Master's house and garden as being within the quadrangle. This portion of the buildings was very properly *restored* to the uses of the Brethren of the Noble Poverty some years ago, when Sir Arthur Blomfield erected a new Master's House outside the hospital. Sir Arthur was at that time architect to St. Cross. He was succeeded in that appointment by Sir Thomas Jackson, who completed the restoration of the rooms within the quadrangle for the use of the 'Noble' Brethren.

"The ambulatory (of which a photo-print is given) shows the upper portion, originally the infirmary of the hospital, plastered, as for very many years past. You will, I am sure, be pleased to know that this plaster has been removed, under

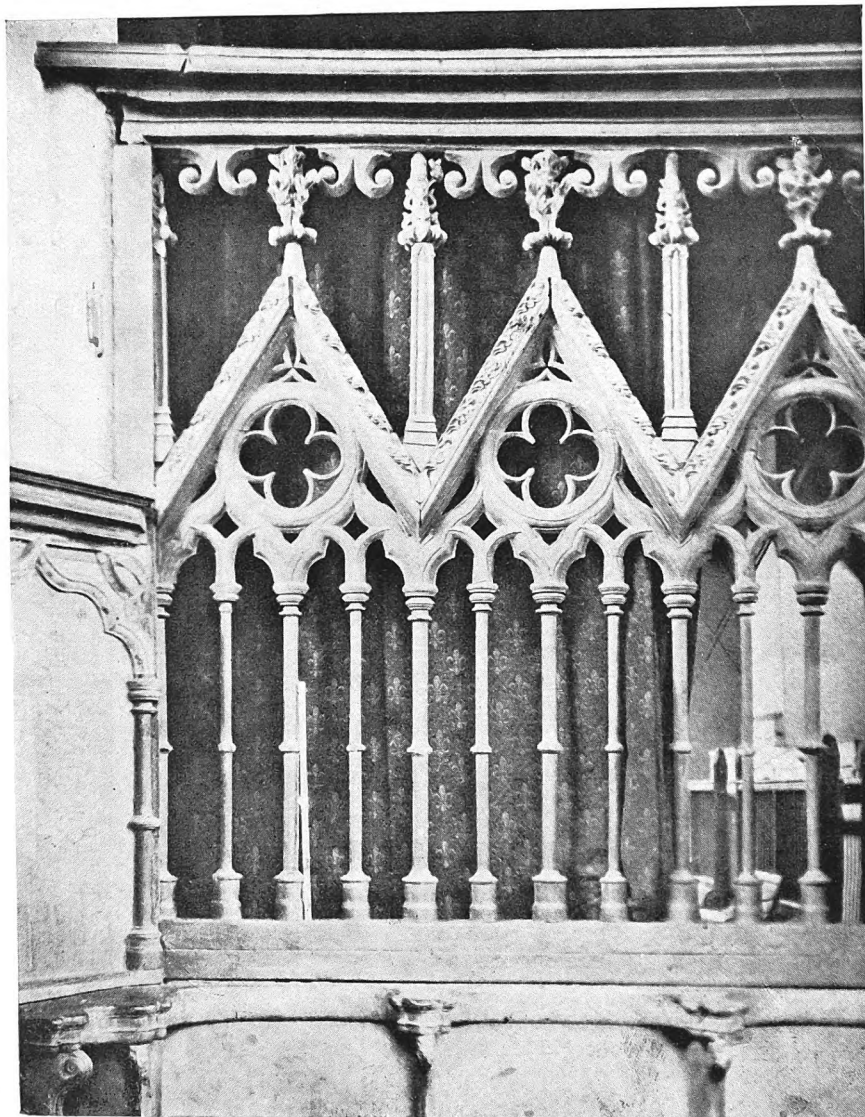


Photo: P. M. Johnston, F.R.I.B.A.

DETAIL OF SCREEN IN CHAPEL, ST. MARY'S HOSPITAL,  
CHICHESTER.

"I hope you will allow me to point out one or two slight 'inadvertencies' in your account of this ancient hospital.

"On page 122 of the June number you speak of the 'Almshouse of Noble Poverty' as having been 'pulled down in 1789.' The building which was pulled down was that which completed the quadrangle and which joined the south-west corner of the church to the southern end of the existing brethren's quarters. This building contained only four sets of rooms, similar in every way to those now occupied by the Poor Brethren. I do not think that these four sets of rooms were occupied by the Brethren of the Noble Poverty.

the direction of Sir Thomas Jackson, and the timber framing beneath now shows with excellent effect.

"The two eastern chapels of the church, on the north and south sides of the choir, have been restored for the purpose of worship; that on the north side is not yet *quite* completed.

"Yours very truly,

"WILLIAM W. PORTAL.

"The tombstone of the 'Hampshire Grenadier' is not at St. Cross, but in the Cathedral Close, within the City of Winchester."

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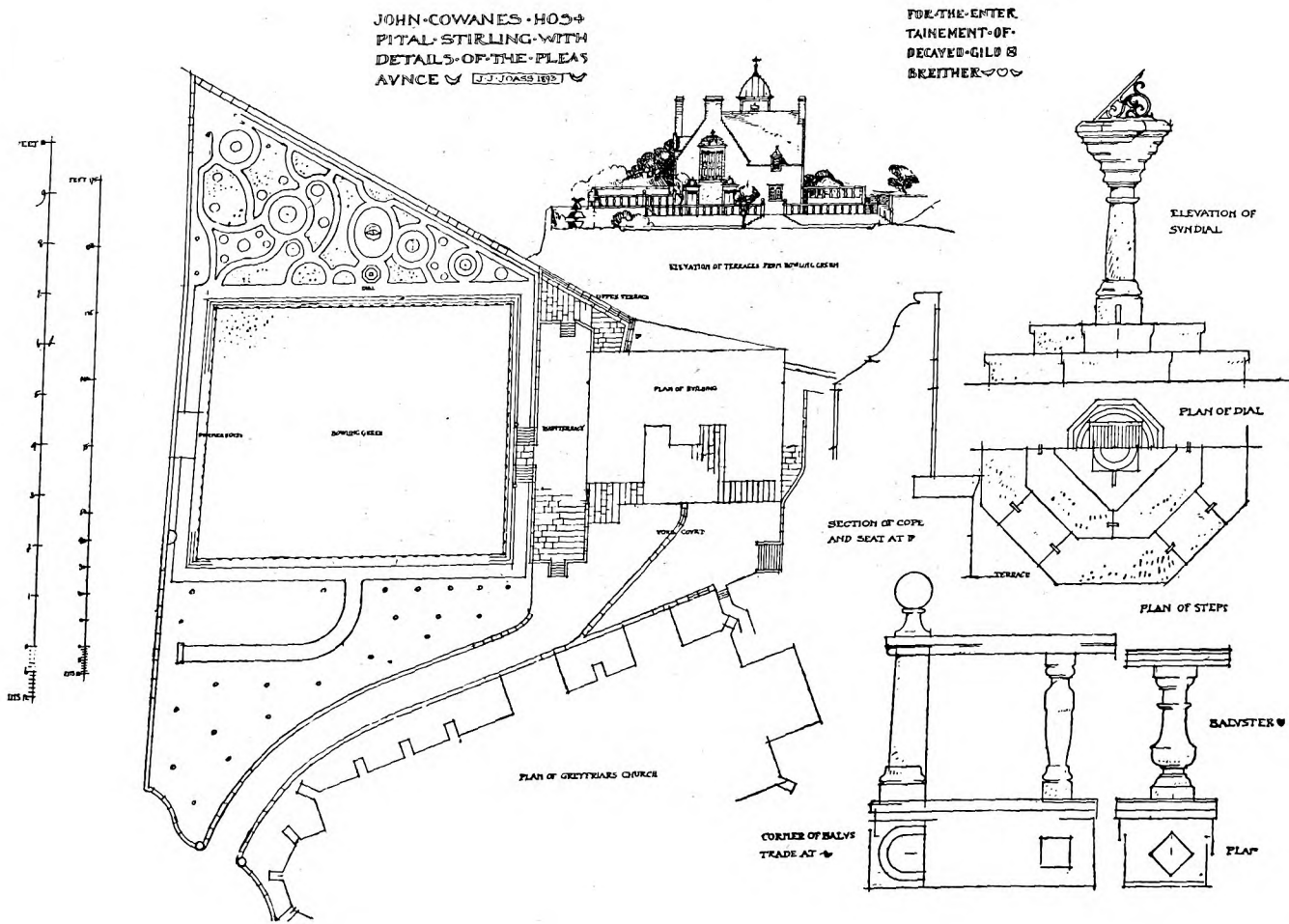
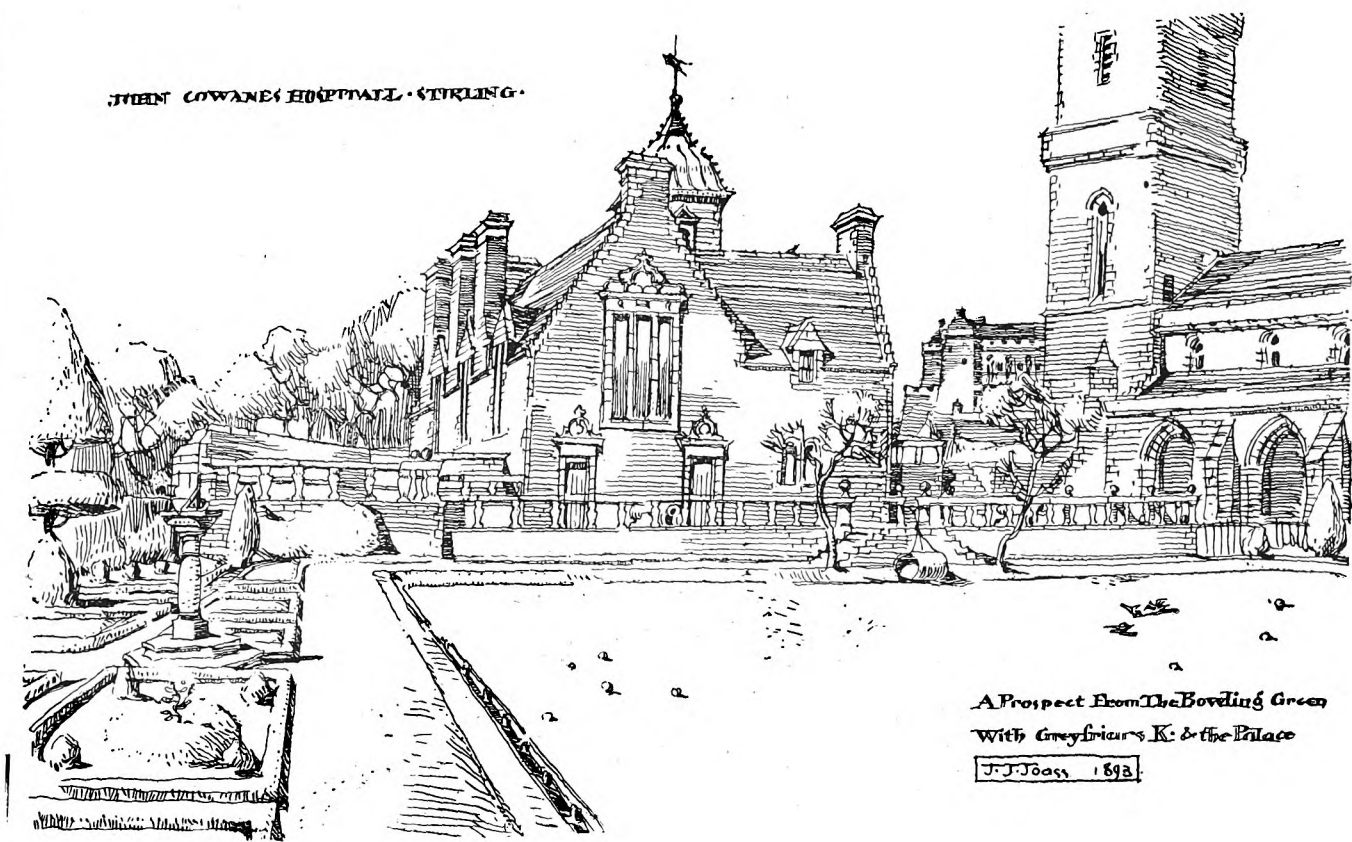


Plate V.

COWANE'S HOSPITAL, STIRLING.

From Drawings by J. J. Joass, F.R.I.B.A.

July 1918.





## EASTBURY MANOR HOUSE, BARKING.

THE monograph on Eastbury Manor House, Barking, just issued by the London Survey Committee, comes at an opportune moment; for it supports and reinforces the very strong appeal that is now being made for funds with which to purchase and preserve this fine old mansion for the nation. The Committee, we think, are right in continuing to issue their publications during the War. If justification is required (and we do not think it is, for no one has impugned the Committee's policy) it is amply provided in the preface to the monograph, by Mr. Philip Norman, who writes as follows: "Even when we are condemning an enemy's ruthless vandalism in France and Belgium, the ancient buildings of our Capital and of Greater London enjoy no immunity from danger; and to be consistent we must not cease to combat the forces of destruction at home, although they may proceed from mere thoughtlessness and ignorance rather than from a considered policy of evil. The last year or so has seen the quiet row of early eighteenth-century houses in Old Queen Street, Westminster, swept away, while Queen Anne's Gate itself has been threatened. Bolingbroke House, Battersea, is to be given over to the house-breakers. Even our sacred buildings are not safe: a direct attack on the mediæval church of St. Olave, Hart Street—linked so closely with the name of Pepys—was happily averted, only just in time. These considerations, and the news of the sale of Eastbury Manor House—long neglected, but so greatly prized by all who know its value—determined the Committee to press on with its work, and the choice of the subject for the present volume was immediately made."

It is very gratifying to learn that the new owner of Eastbury is quite in sympathy with the scheme which has been formulated for the repair of the building and its preservation in trust for the nation. The very moderate sum of £3,000 is all that will be required to purchase and fit the building for some

worthy public purpose. The Society for the Protection of Ancient Buildings has undertaken the task of raising the money; and, if they are successful in their appeal for funds, the house and grounds will in due course be conveyed to the National Trust for Places of Historic Interest or Natural Beauty. It must not be assumed that, because there is now a reasonable probability of Eastbury being saved, there is consequently no further need of thought or effort. Help is urgently wanted. If the sum of money required is not provided there can be no certain guarantee of Eastbury's future safety. All who can assist with contributions should communicate with the Society for the Protection of Ancient Buildings, who by a ready and generous response will be greatly encouraged to press on with their good work. It is not often, as Mr. Philip Norman reminds us in his prefatory remarks, "that an opportunity occurs of preserving for all time so complete and striking an example of a Tudor manor house."

The monograph under notice is a model of its kind—well written, well illustrated, and well produced. Mr. Philip Norman contributes, in addition to the preface, some very interesting historical notes, and Mr. Walter H. Godfrey writes a scholarly architectural analysis of the building. The illustrations include a number of excellent photographic and other views, and a new and complete set of measured drawings by Mr. Hubert V. C. Curtis. With the courteous permission of the London Survey Committee we reproduce a selection of the illustrations herewith.

The date at which Eastbury Manor House was erected is not definitely known. Tradition has it that the date 1572 was cut in the brickwork of some part of the hall, but all trace of this inscription has long since disappeared. Mr. Godfrey offers some illuminating comments upon the subject. "Apart from this date," he writes, "which, if confirmed, would not



VIEW FROM SOUTH-WEST.

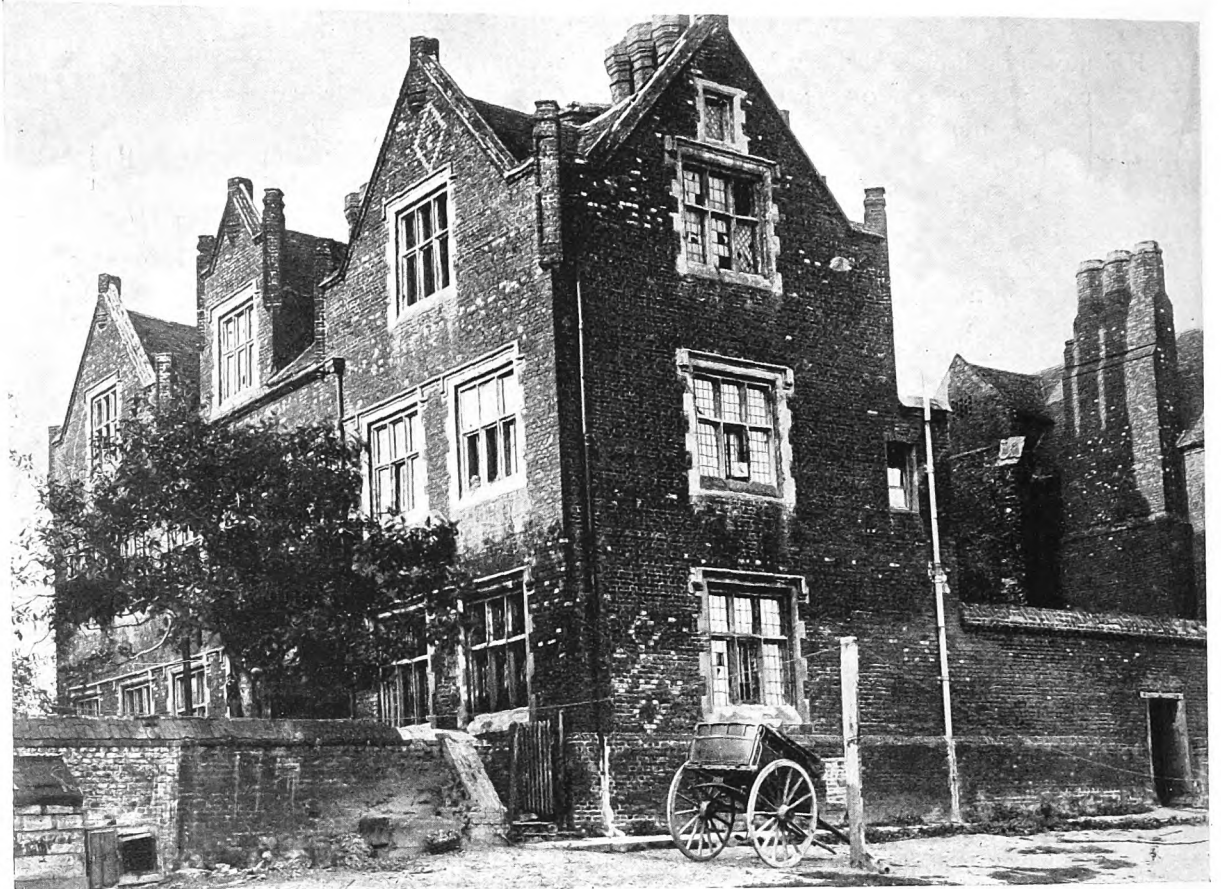
*From the London Survey Committee's Monograph.*



## EASTBURY MANOR HOUSE, BARKING

necessarily be the date of the house, the building itself gives very little evidence of belonging to the Elizabethan period. It is true that the symmetrical disposition of the plan in the form of the letter **H** and the regular grouping of the gables show the influence of the Renaissance, and give a character in keeping with the domestic architecture of Elizabeth's reign. On the other hand, there is a striking absence of Renaissance details. The finials to the gables, the moulded chimney-stacks, the traceried pediment over the porch, and the stone chimney-pieces, all show late Gothic or Tudor forms. The two circular newel stairs suggest a date earlier than the introduction of the square Elizabethan staircases; and the arrangement of the hall is, of course, not inconsistent with its late mediæval appearance. In the absence of any documentary evidence it is perhaps enough to say that the house may possibly have been built before the dissolution of Barking Abbey, and that, if it should prove to have been the work of an owner after the Reformation, it shows an unusual conservatism and devotion to traditional features."

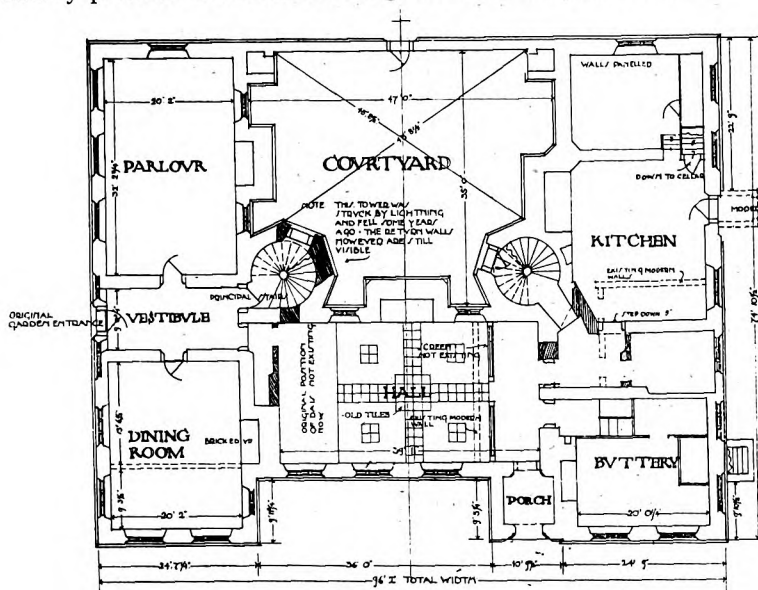
The name of Eastbury, or Estbury, is found in records of a much earlier period than that to which the existing building apparently belongs. Sir William Denham is known to have held the property in 1545. After changing hands several times, it came ultimately into the possession of Clement Sisley, who, it is assumed, built the splendid mansion whose mutilated fabric we see to-day. It was about 1734 that the glory of the house began to decline; and for nearly two centuries its very existence has been in jeopardy. Never, however, had the building been more imminently in danger of demolition than it was immediately prior to the recent arrangement for its preservation.



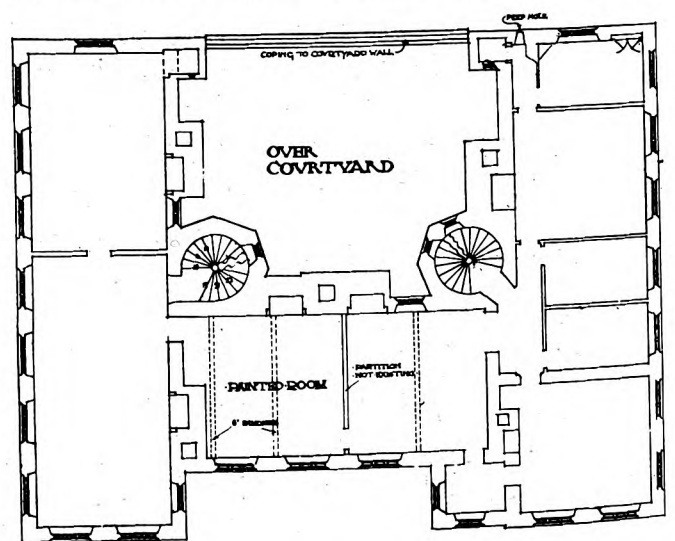
WEST FRONT AND SOUTH-WEST GABLE.

*From the London Survey Committee's Monograph.*

The story of its progressive humiliation and decay is sad to read. W. H. Black, writing of Eastbury in 1834, says: "For almost a hundred years it hath been occupied by lessees, and thereby degraded into a farmhouse." Under later tenants "the house was neglected so much that ever since its ruin has been hastening." Black's account gives us some idea of the ruinous condition into which the house had then fallen. "At the time of the riots in 1780," he says, "the figures that stood in the garden wall were taken down . . . and thrown into the pond." Also "four of the chimneypieces were lately bought by the Rev. Thomas Fanshawe, who preserves them in the vicarage house at Parsloes in Dagenham parish. Moreover the fine oak floors have been taken up to repair the barns, timbers have been torn away for like purposes, and even one of the towers has been pulled down for its materials. Besides the kitchen, two rooms only are occupied by as many workmen



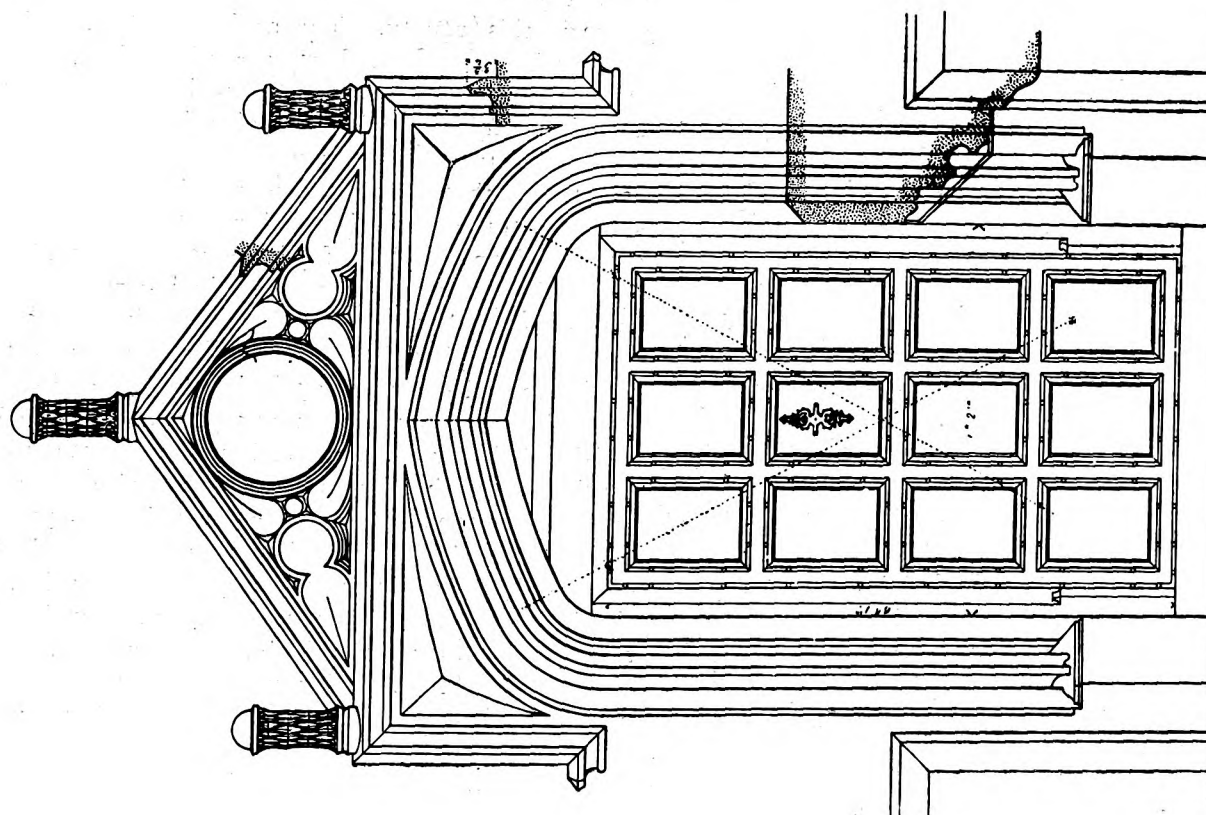
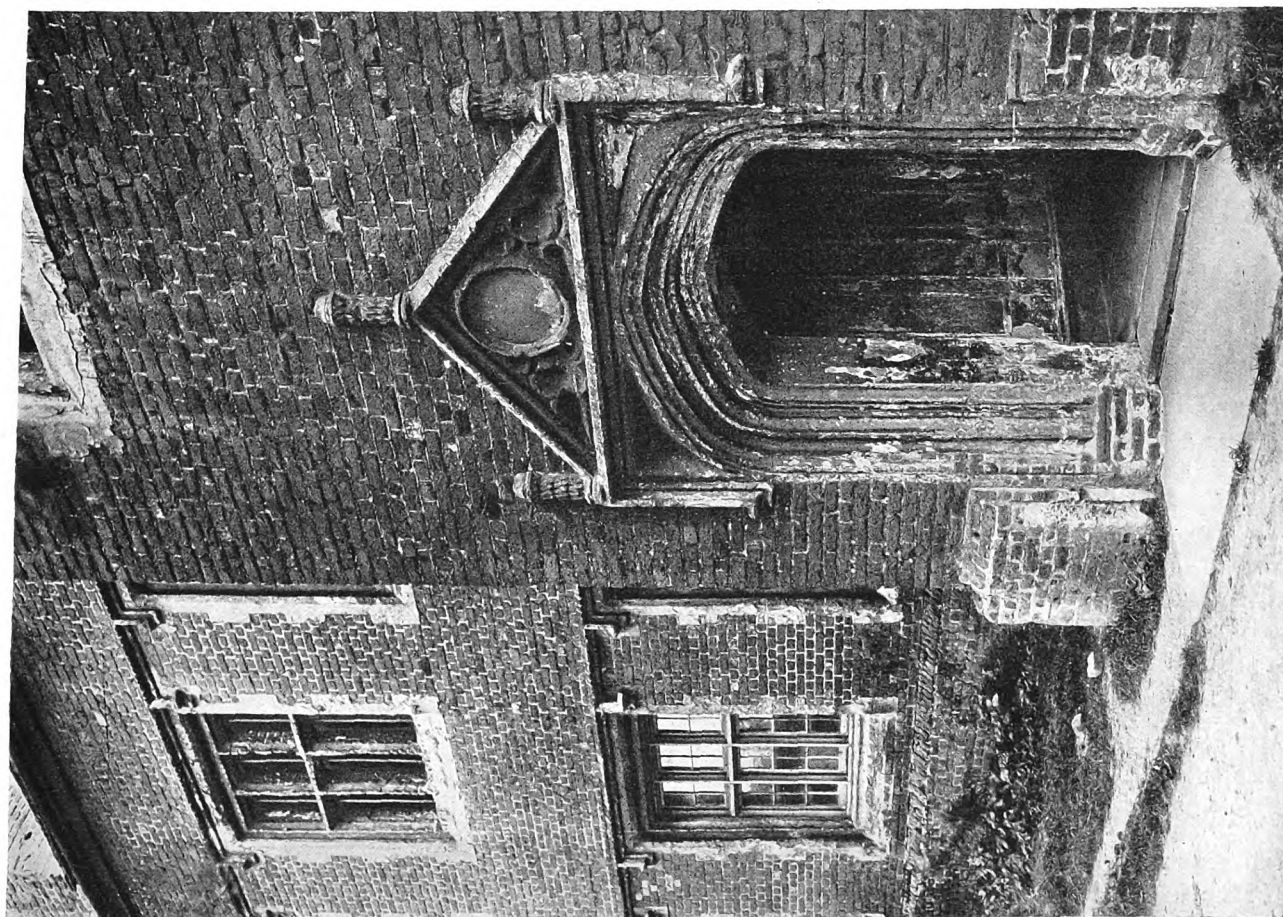
GROUND PLAN



FIRST FLOOR PLAN

SCALE OF FEET

*From the London Survey Committee's Monograph.*



Drawn by T. H. Clarke.

THE ENTRANCE PORCH, EASTBURY MANOR HOUSE, BARKING.  
From the London Survey Committee's Monograph.



## EASTBURY MANOR HOUSE, BARKING.



ROOFS AND CHIMNEY-SHAFTS.

*From the London Survey Committee's Monograph.*

and their wives. . . .” Mr. Norman records that James Thorne, writing of the house in 1876, says it “had become almost a ruin, but has been restored by the present owner.” It is in a sadly dilapidated condition that we find it to-day, its formerly magnificent apartments serving as stables for horses and a roosting-place for poultry. It is well to remember, however, that though the building has been desecrated and despoiled of nearly all its fine internal equipment, there are few important changes in its external appearance beyond those that are to be solely attributed to the passage of time. Here we find none of those structural alterations and additions that cheapen and disfigure so many of the old buildings in our national inheritance. Hence, we look to-day upon a structure whose general form is essentially the same as it was in the time of the Tudors.

The following interesting notes are extracted from Mr. Godfrey's admirable description: The main block of the house lies east and west, and comprises the hall and rooms above, the two wings projecting slightly forwards to the north, and with greater depth to the south, where an enclosed courtyard is formed by the building on three sides and a high wall on the fourth. There are three stories, with a cellar under the west wing. On the north side a square three-storied porch adjoins the west wing, and two lofty staircase turrets, roughly octagonal without and circular within, are attached to the hall in the angles of the courtyard. There are three fine brick chimney-stacks in the courtyard, and others rise from the roofs, having well-designed moulded set-offs and grouped octagonal shafts with moulded caps and bases. The walls are built of red brick in English bond, and are of fine material and workmanship. Moulded bricks are used in the plinth, the jambs, mullions, transoms, and labels of the windows, the gables, the entrance porch, and the corbels and shafts of the chimney-stacks. A diagonal arrangement of bricks with dark headers is to be seen externally, and this, together with the size of the bricks (10 in. by  $4\frac{1}{2}$  in. by  $2\frac{1}{2}$  in.), agrees with the brickwork to be found in Essex in the early

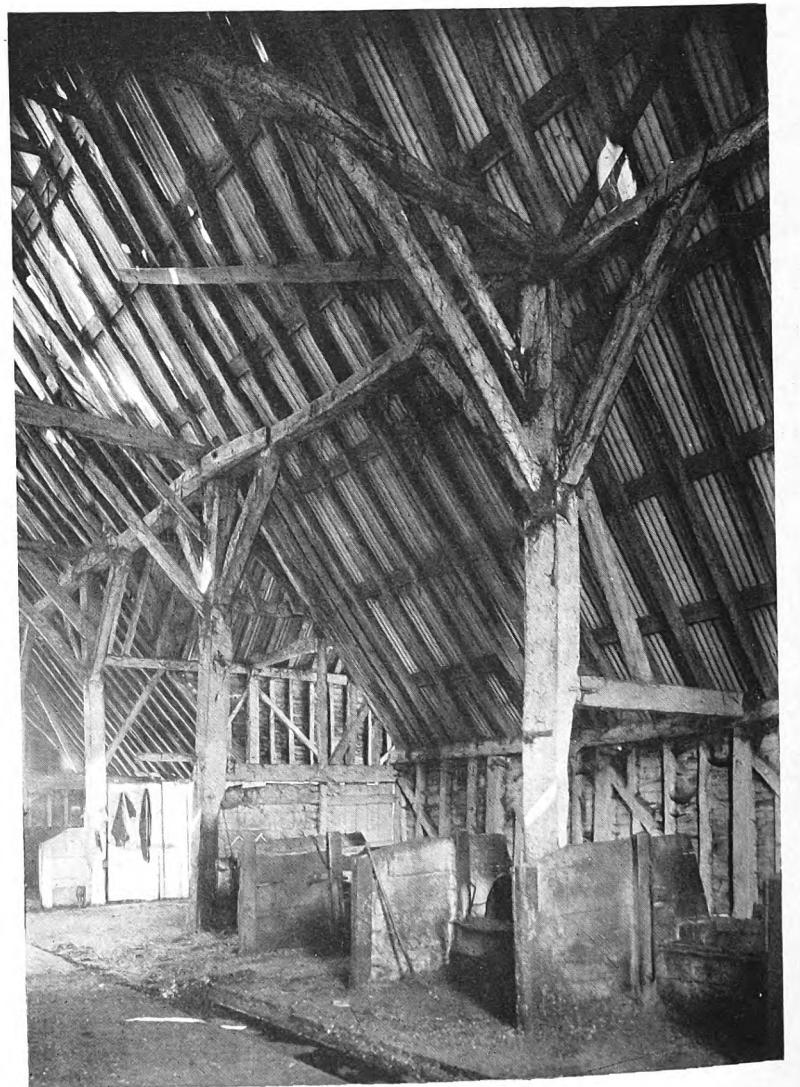
part of the sixteenth century. Another local feature is the cement covering to the brick windows, worked to represent quoins on either side (and to the stair-turrets), which conforms with a practice now recognized as having been widely in vogue in this county. The roofs are tiled. The majority of the windows on all floors are of six lights, three above and three below the transom, which is of brick, hollow-chamfered on both sides, as are also the jambs and mullions.

The courtyard to the south presents the most picturesque aspect of all the views of the house, the gables, lofty chimney-stacks, and the remaining staircase turret being grouped together to form a skyline of quiet, unusual beauty.

Of the outbuildings, two original barns are left, to the south-west of the main building. The larger (that shown in the accompanying illustration) stands some distance from the house and measures 95 ft. by 40 ft. It is divided into three aisles by massive oak uprights, and is five bays long, with a half-bay at each end and a porch to the east. Originally thatched, it is now roofed with corrugated iron, but most of the original timbers remain.

Eastbury Manor House is a priceless relic of Tudor times, of great historical interest and educational value. No effort should be spared to ensure its safe preservation. Judicious renovation will restore to the building much of its lost nobility, render it capable of further useful service, and preserve it for the material benefit and intellectual enlightenment of future generations.

*“The Eleventh Monograph of the London Survey Committee, on Eastbury Manor House, Barking.” 1917. Published in England by the London Survey Committee, 27 Abingdon Street, Westminster, S.W.*



INTERIOR OF LARGER BARN.

*From the London Survey Committee's Monograph.*

## THE PRECINCT OF BLACKFRIARS.

LONDON, like many another city, British or foreign, abounds in verbal memorials of the Friars. Not only streets, but districts, bear the names of some of their orders. Blackfriars, Whitefriars, Austin Friars, Crutched Friars, the Minories, Carmelite, Charterhouse, and several less familiar names, bear witness to the impressiveness of the Orders—some aristocratic and static, others mendicant and peripatetic—that in the thirteenth century swarmed over England, some cultivating a “cloistered virtue,” others preaching with missionary zeal and self-sacrifice. In 1216 the Mendicant Order of Dominicans, or Black Friars, had been founded by Dominic de Guzman, and four years later they had settled at Oxford.

It was a period of intense religious and scholastic activity. In the thirteenth century the rebuilding of the Abbey at Westminster was accomplished, its commencement synchronizing with the arrival of the Dominicans at Oxford. Salisbury Cathedral was begun in the same year. Burgos Cathedral was begun the year after—in 1221, the year in which Dominic died in the chief convent of his Order at Bologna. Next year the University of Padua was founded, and in 1223 the Mendicant Order of Franciscans, or Grey Friars, was established. In 1226 the Order of Carmelites, or White Friars, was received into the Western Church, but did not become a Mendicant Order until 1245. They came from Mount Carmel, the abode of the prophets Elijah and Elisha. If we are to believe all we are told, Elisha was the founder of the Order, while the wife of his disciple Obadiah was its first abbess. Pythagoras was a Carmelite of sorts. It was at Berlin that this history was first published; and it aimed even higher than at the major prophets, but as the more stupendous claim of membership is not less indecorous than incredible, we refrain from repeating it. As late as 1725 the Carmelites put up in St. Peter's at Rome a statue of Elias as that of their founder.

A few more dates will serve to mark the prodigious moral and intellectual vigour of the period. In 1226 the noble and heroic Louis IX became king of France, Francis of Assisi died, and the Cathedral of Toledo was begun. Next year saw the commencement of the south transept of York Cathedral, and the publication of the “Nibelungenlied.” In 1228 the University of Salamanca was founded, and the Church of the Holy Franciscan at Assisi arose as the first example of Pointed architecture in Italy. Toulouse University was founded in the following year, and the year after that saw Alexander of Hales, the “Irrefragable Doctor,” at Oxford. Further salient marks of a teeming century were the building of the choirs of Worcester and Rochester Cathedrals, and the nave of Lincoln (c. 1233); discovery of coal at Newcastle (1233); Cimabue of Florence flourished (1240–1303); Sainte Chapelle, Paris, begun (1245); rebuilding of Cologne Minster (1248); north transept of York Cathedral begun (1250); the Alhambra at Granada founded (1253); Nicholas of Pisa, the sculptor whose fine pulpits at Pisa and Siena gave the first grand impulse to modern art, died in 1276; Balliol College (1263) and Merton College (1264, the year of the battle of Lewes) were founded; the first regular Parliament in England was held (1265); St. Edmund's Hall, Oxford, was founded (1269); the last Crusade was made (1270); Arnolfo of Florence, a pupil of Nicholas of Pisa, and called the Father of Modern Architecture, designer of the Palazzo Vecchio in the Franciscan church of St. Cross (1294), lived between 1232 and 1300: his duomo of Florence was begun in 1298. In 1274 the number of the Mendicant Orders was restricted to four—Dominicans, Franciscans, Carmelites, and Augustins; the

cathedral of Strasburg was built between 1277 and 1449; the church of St. Maria Novena, at Florence, was commenced in 1279. Carnarvon Castle was built in 1282. Robert of Gloucester was rhyming his chronicle (1282); the first English Prince of Wales was born in 1284. Peterhouse College, Cambridge, was founded in 1284.

Truly that was a great century which produced so many noble buildings, established so many seats of learning, bred so many notable men, set up so many landmarks of history. To the cathedrals already mentioned Barcelona is to be added; to the universities, those of Lisbon, Montpellier, Lyons, and Lerida; to the great men, Roger Bacon, Peter Langtoft, Grosteste, Duns Scotus, Sir William Wallace. Dante, Petrarch, Boccaccio, Chaucer, Wiclif, cannot be claimed for it according to the calendar; but they breathed its air, imbibed its spirit, carried on its traditions. So prolific an age must needs give birth to a new mode in architecture—that Transitional style which, while discarding the crudities of Early English, retains much of its virility, and is free from Decorated fopperies.

Of all these brave doings the coming of the Friars was a portent and an accessory—not a coincidence; and, in their exhortations to piety and purity, in their example of plain living and high thinking, in their encouragement of sound scholarship and their pursuit of science, in their exaltation of poverty as a reaction against vulgar profusion, they were clearly the advance guard of the Renaissance. England owes them much, and the debt was not cancelled when their successors in the garb, but not in the spirit, brought the Mendicant Friars into such contumely that the persistence of so many place-name memorials to them is rather surprising. Of these, Blackfriars, in London, is the most familiar; a bridge across the Thames, a Surrey-side thoroughfare leading to it, and two ugly railway stations, all contributing to keep the name constantly before a public of whom ninety-nine hundredths neither know nor care that it has any historical significance.

Partly with the object of reducing the depth and volume of such ignorance, the Gilbert White Fellowship has been formed. It is “to continue the work of Gilbert White in the study of Natural History and Antiquities,” and for their first pilgrimage its members assembled at the office of “The Times,” in Playhouse Yard, E.C.—“Nearest railway stations, Blackfriars (District Railway); Post Office (Central London [Tube] Railway)”! It is rather a strained situation, perilously approaching comicality. For most of us, Selborne (“in the extreme eastern corner of the county of Hampshire . . . about fifty miles south-west of London, in Latitude fifty-one”) is the antithesis of London; and there is something almost pathetically incongruous in this association of dear old Gilbert with so ultra-modern and so anti-rural an institution as a Tube station. Nevertheless, the Fellowship will not have taken his name in vain if no more is done by it than to work in his spirit, and to cultivate his habits of minute and patient observation, no matter what subject may happen to engage their attention. There is an ample field, even in London, for this kind of intensive culture. White himself knew it; for he sometimes came to London in the interest of antiquarian research.

It was certainly rather odd to choose Blackfriars as the first venue for a rural ramble; for, as somebody has said of Bond Street, it is hard to believe that once grass grew there and beetles ran about it. To most persons, as the writer of an interesting



## THE PRECINCT OF BLACKFRIARS.



REMAINS OF THE BLACKFRIARS UNDERCROFT EXHUMED  
IN IRELAND YARD IN 1900.

*From a Photograph by Dr. William Martin.*

note on the itinerary has said, Blackfriars "is reminiscent of nothing but dingy buildings and screeching trains." His account, brief though it necessarily is, of this delectable precinct, shows it prolific in historical interest. He mentions that the Black Friars founded by Dominic settled, on first coming to London, in the parish of St. Andrew, Holborn. In 1276 they were granted (the record is Stow's) "two lanes or wayes next the street of Baynard's Castle and the Tower of Mountfichet to be destroyed. On the which place the sayde Robert [Archbishop of Canterbury] builded the late new church, with the rest of the stones that were left of the sayde Tower. And thus the blacke Fryers left their church and house by Oldborne, and departed to their new. . . . Now here is to be noted, that the wall of London at that time went straight south of Ludgate, downe to the River of Thames; but for building of the Black Fryers Church, the said wall in that place was by commaundement taken downe, and a new wall made, straight west from Ludgate to Fleetebridge, and then by the water of Fleete to the River of Thames, etc."

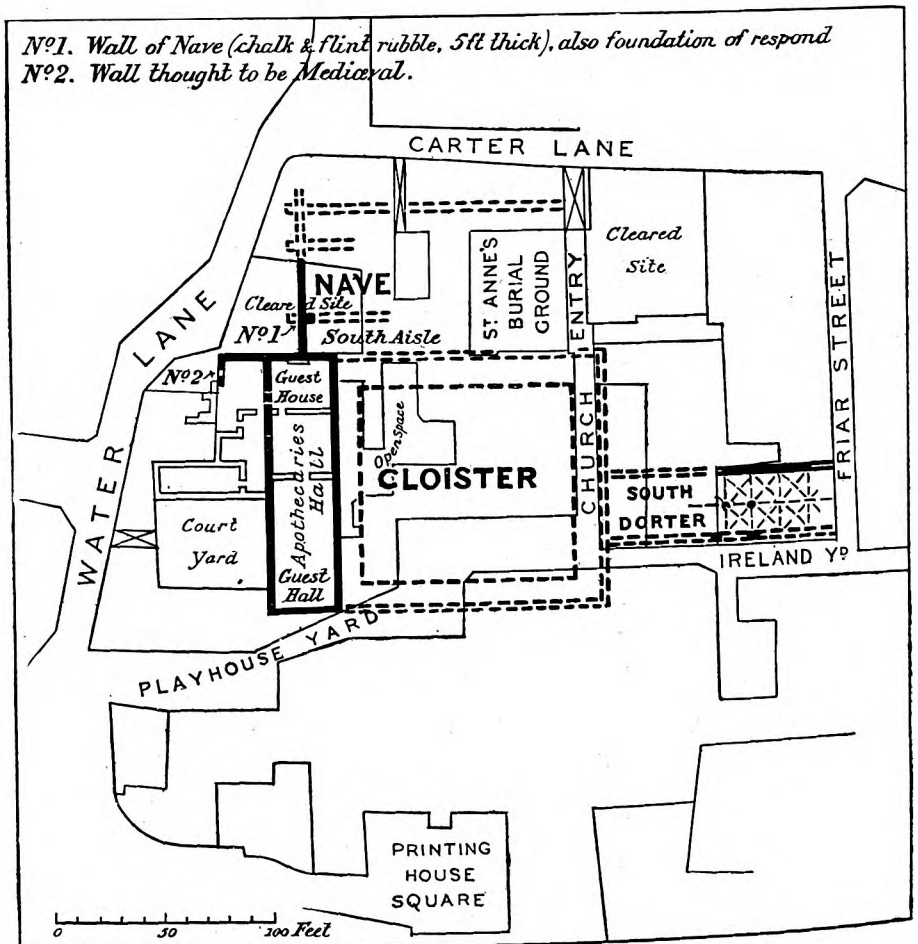
Henry VIII and the Emperor Charles V were in 1522 entertained by the Dominicans at the Palace of Bridewell (where, by the way, inside the hall, you shall see some elegant iron gates that none but Tijou could have designed), and on that occasion the river was bridged for the mighty Emperor's convenience. In Act II, scene 4, of "King Henry VIII," Katharine, Queen of England, came into court at "A Hall in Blackfriars" because the king was tired of her; and Cardinal Wolsey's fate was sealed in the same hall in the same year. In 1524 and in the following year parliaments were held in Blackfriars. In 1538 the Friars were deprived and despoiled of everything but the right of sanctuary, which was exercised well into the eighteenth century, when the City Fathers assumed full authority over the precinct of Blackfriars.

In 1550 Sir Thomas Carwarden, the King's Master of the Revels, was granted the Friars' church, cloister, chapter-house, and part of the guest-house, besides the churchyard and other yards and closes. Thus early was the precinct associated with some sort of mumming. In 1576 dramatic rehearsals took place in these buildings, and twenty years later Burbage,

Shakespeare's fellow actor, acquired a hall in the old priory, where a private theatre had been fitted up. In 1613 a vacant site was assigned to the brothers Burbage, who built on it the Blackfriars Theatre, probably on the site on which Apothecaries' Hall now stands. Playhouse Yard, near the home of "The Times" newspaper, apparently marks the site of the Frater, which stretched across this yard. It should be noted that Printing House Square, where "The Times" office stands, gets its name from what was, in Stuart times, the King's Printing House.

In the Fellowship pamphlet it is recalled that the plan of the Friars' house "has been recovered by an ingenious piecing together of scattered items of information." Thus the church, begun in 1279, with its nave, aisles, and quire, 200 ft. in total length, lay to the north, the great cloister adjoining it on the south. To the west lay the guest-house and guest-hall, now exactly covered by the Hall of the Apothecaries. The infirmary with its cloisters was situated to the south-east, where Cloister Court now stands. Other buildings, of which there were many, were conveniently disposed, the whole covering about five acres and approximating to the present parish of St. Ann.

Fragments of the buildings have been occasionally uncovered. In 1855, when the foundations for "The Times" office were dug, a plinth and foundation of one of the buttresses of a big building were unearthed, and a portion of the church was revealed in 1915. Dr. William Martin, F.S.A., whose initials are appended to the interesting "Note by the Way" which constitutes the bulk of the Fellowship pamphlet, contributes also a photograph of remains of the Undercroft exhumed in Ireland Yard in 1900. The remains shown faced the entrance to Cloister Court. Dr. Martin states that excavations during the last two or three years have utterly removed all trace of the quire of the great church of the Friary to the east of Church Entry, without, he fears, any record being made of remains



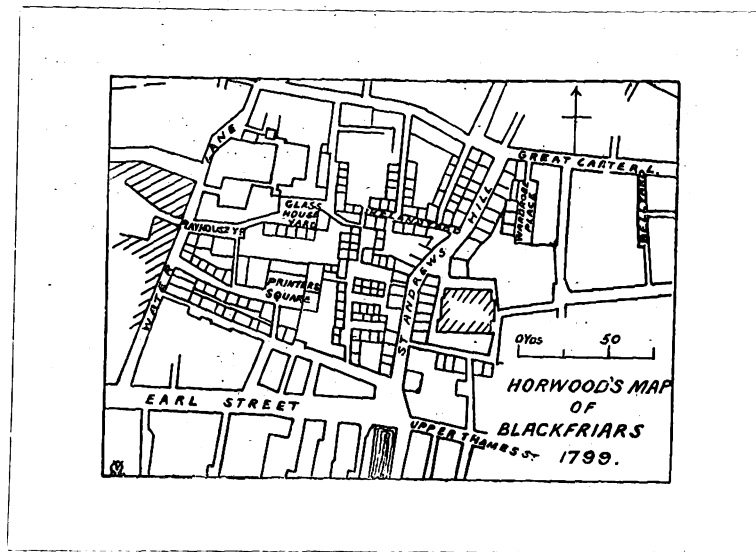
RECONSTRUCTED PLAN OF THE FRIARS' HOUSE.

*Reproduced in the Fellowship Pamphlet by permission of Dr. Philip Norman.*

encountered. "A piece of rubble walling in Ireland Yard, at the edge of the graveyard of St. Ann's, now alone remains as a visible reminder of what has been in this vicinity." This is a tough piece of rubble, or it would not have endured so long its somewhat unnecessary exposure to the weather. More care should be taken of so precious a fragment, which is visibly crumbling. At very slight cost, a small pent could be set up to prevent the direct attack of rain on the broken top; or grouting with Sir Francis Fox's machine would save for many future generations this most interesting relic—all that remains visible of the old Friary. An inscription stating what it is might help to protect it from destructive agencies of another sort, or, at all events, would in thousands of cases change apathy to interest, and would stand, in an appropriately fragmentary way, for the advancement of learning. Also more might be done to make the churchyard less forlorn and unattractive. There are in it, doubtless, many interesting tombstones and inscriptions, but, at our last visit, a distant view through a locked rusty iron gate and dejected-looking iron railings was all that was possible, and, in these circumstances, space, where space is very precious, seems rather wasted. It is astonishing, and indeed almost incredible, that excavations should have been made in the City of London within recent years with no more regard for the remains which seem to abound beneath the soil than Peter Bell had for a primrose. More underground relics must have been destroyed carelessly and ignorantly at Blackfriars than in any other part of London; for here tunnel above tunnel, three or four deep, for several subterranean railways, has been excavated. It was the construction of the London, Chatham, and Dover Railway, and of the Metropolitan Railway, in the eighteen-sixties, that finally obliterated old-time Blackfriars, and gave it the character and complexion it now wears.

This quarter is redolent of Shakespeare, whose estate here, it is conjectured by Mr. Halliwell-Phillipps, "was the only London property that Shakespeare is known for certain to have ever owned. It consisted of a dwelling-house, the first story of which was erected partly over a gateway; and, either at the side or back, included in the premises, was a diminutive enclosed plot of land. The house was situated on St. Andrew's Hill, formerly otherwise termed Puddle Hill, or Puddle Dock Hill, and it was either partly on or very near the locality now, and for more than two centuries, known as Ireland Yard." It was completely destroyed in the Great Fire of 1666.

At that time Blackfriars was an aristocratic quarter. Living there, Shakespeare would be not only near the theatre and within easy reach, by ferry, of his other theatre, the Globe, on Bankside, but would be among the nobility and gentry. His patron the Earl of Pembroke lived at Baynard's Castle; the Earl of Huntingdon had his town house between Dowgate and Paul's Wharf; the Stanleys and Berkeleys had residences near, and the King's Wardrobe, almost adjoining the church of St. Andrew, was quite near Shakespeare's house. In 1600, Queen Elizabeth dined and supped at Blackfriars on the occasion of Lord Herbert's wedding. Mr. Fairman Ordish, in his "Shakespeare's London," sees in "Twelfth Night," which was first performed at the Blackfriars Theatre, several local references—to the Puritans who dealt in feathers or made gloves in the district, to the church of St. Ann, to the bells of St. Benet's, and to his own residence. Mr. Ordish conjectures ingeniously that Shakespeare, playing the Clown, put in as a gag (retained in the printed play) this punning reference to his house: "*Viola*: Art thou a churchman? *Clown*: No small matter, sir: I do live by the



church; for I do live at my house, and my house doth stand by the church." Shakespeare's residence near the church of St. Ann no doubt suggested the quip, whether or not it was spoken by the dramatist himself.

St. Ann's, which stood in Carter Lane, was destroyed in the Great Fire, and never rebuilt; and the theatre was destroyed during the Commonwealth.

About modern Blackfriars there is but little that need be said. Of the older buildings that still stand there, Apothecaries' Hall, which was built in 1670, occupies, as we have seen, the most interesting spot in the district, since it marks the home of the Friars, and of the Burbage-Shakespeare theatre, and, with its enclosed yard, it has a quaint eighteenth-century character that is utterly at odds with the other buildings in the district, except the Wren churches—St. Nicholas Cole Abbey (reputably the first that he built after the Great Fire); St. Andrew-by-the-Wardrobe, which is overrun by a creeping plant that, while it is a relief from the general grime, carries the disadvantage of screening Wren's brickwork, which he always made interesting; and St. Benet's, in which the brickwork is fortunately left unobscured. Then there is the Heralds' College, or College of Arms, where are to be noted, on the south side of the quadrangle, two escutcheons, one bearing, as a desperate wag of a guidebook-maker has it, "the arms (and legs) of the Isle of Man"—a symbol, by the way, that seems related to the form of the prehistoric and mysterious Swastika—and the other the eagle's claw of the House of Stanley, marking the site of old Derby House, which the Heralds occupied before the Great Fire. Quite the most interesting of the buildings that make up Queen Victoria Street, and are dated by that name, is the solid and gloomy home of the British and Foreign Bible Society, of which the foundation-stone—it must have been a very heavy one—was laid by the Prince of Wales on 11 June 1866. It wears the general air of having been built to withstand a siege. No other building in the district is worth more than a passing glance—not even the "imposing block" built for the Money Order and Telephone Departments of the General Post Office. There are, however, a few respectable warehouses in Upper Thames Street, as well as many that cannot by any stretch of charity be thus described. Nothing whatever remains of the buildings that Chaucer (who was born hereabouts) and Shakespeare beheld with "poet's eye in fine frenzy rolling"; and they no longer haunt the spot. Their wraiths were finally frightened off on 6 October 1864, when the first railway train screeched at them as it came across Blackfriars Bridge.

R. D.



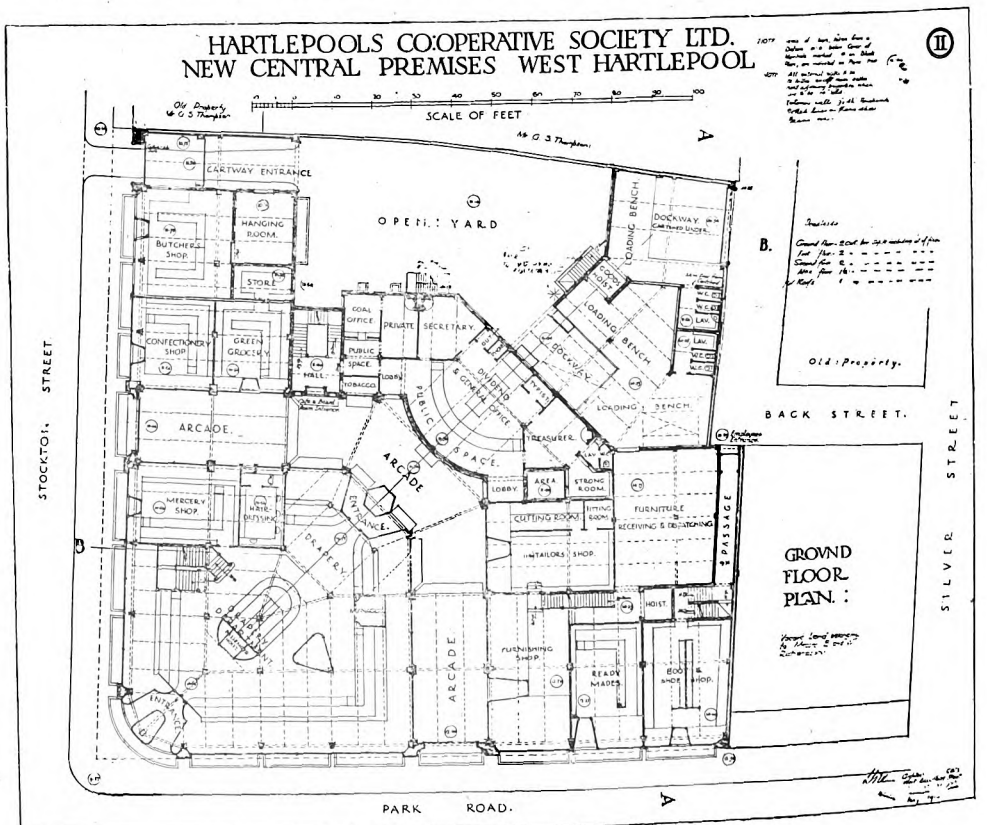


Photo : Thomas Lewis

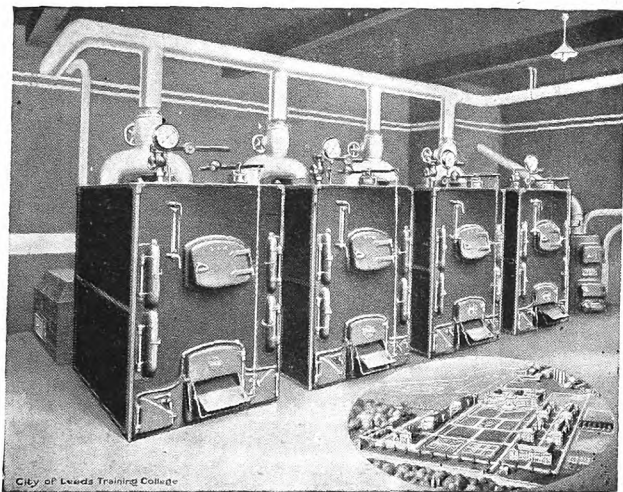
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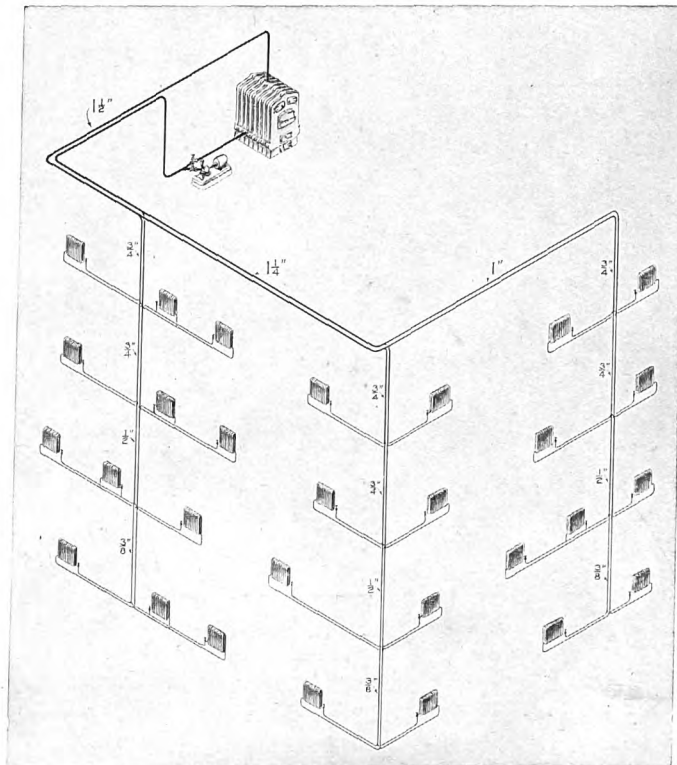
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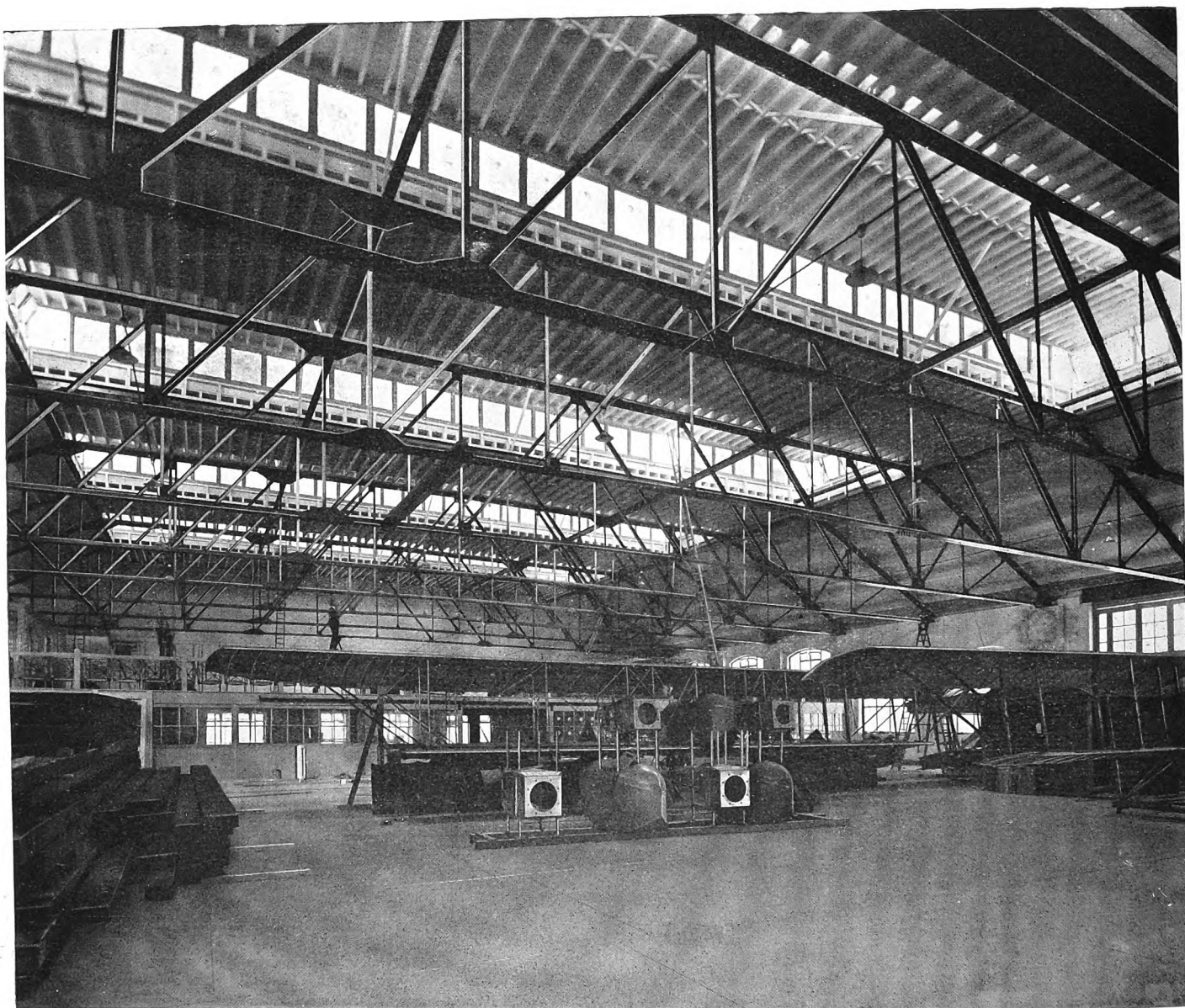
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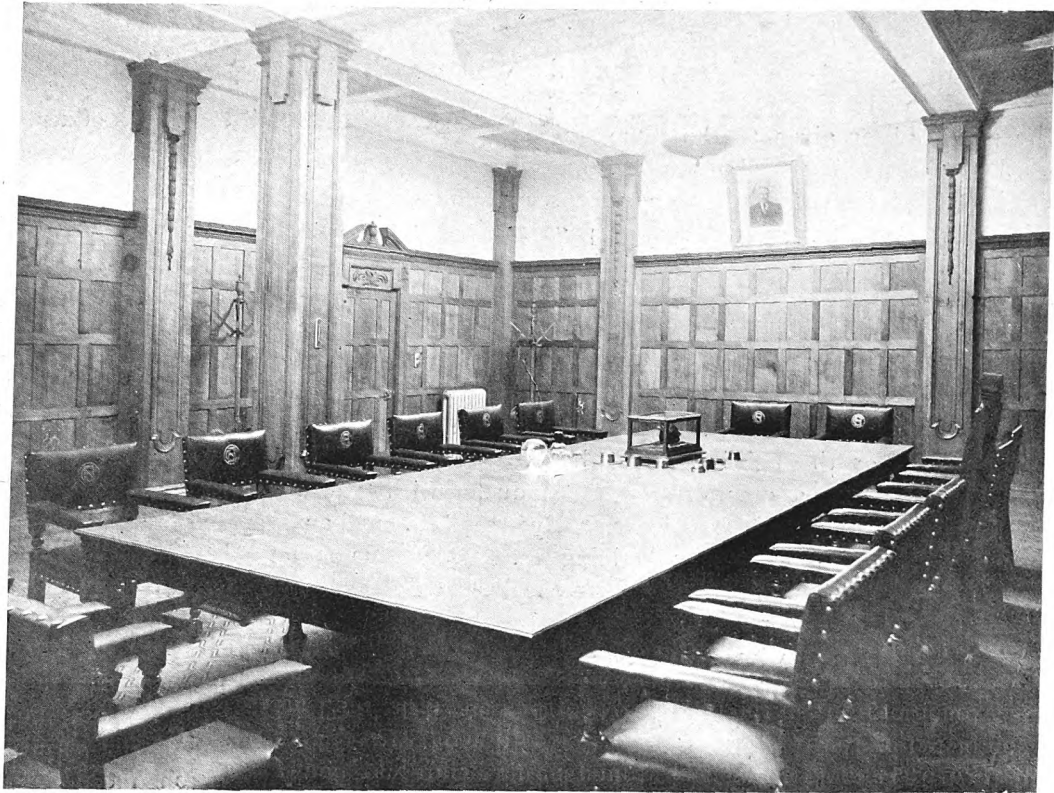
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The premises, including shop fittings and board-room furniture, were designed by Mr. L. G. Ekins, Licentiate R.I.B.A., architect to the Co-operative Wholesale Society, Ltd., 99 Leman Street, London, E.1. The main façades are faced with Portland stone, supplied by the Portland Stone Company, Ltd. The general contractors were T. Hilton & Sons, of Bishop Auckland.

The walls of the arcade, with door and window dressings, are of Burmantofts ivory marmo terra-cotta, supplied and fixed by the Leeds Fireclay Company, Ltd., Burmantofts Works, Leeds. Of a semi-matt glazed surface, with slight and softened variations in tint, this material forms a pleasing and durable finish, and lends itself peculiarly to the architect's treatment of this arcade. On account of its semi-reflective surface, the material softens the sharp shadows, and gives the mouldings and other projecting features their true value without excessive harshness. The marmo is of a highly sanitary nature, being non-absorbent and easily cleaned down.

Stone carving was executed by Martyn & Co., of Cheltenham.

The steel and glass dome light, approximately 9 ft. in diameter, is constructed of angle and tee sections, with Boyle's patent ventilator at the apex. The glazing is carried out with  $\frac{1}{4}$  in. rough-cast glass, and lead dressings are included to the glazing bars. The steel and glass arcade roof is also constructed of angle and tee sections, and glazed with  $\frac{1}{4}$  in. rough-cast wired glass, with lead dressings. The windows, supplied by the Crittall Manufacturing Co., Ltd., of Braintree, are "Universal" section casements, possessing the advantages of double weathering without the use of screwed-on or riveted-on pieces to form the weathering, all sections



THE BOARD-ROOM.

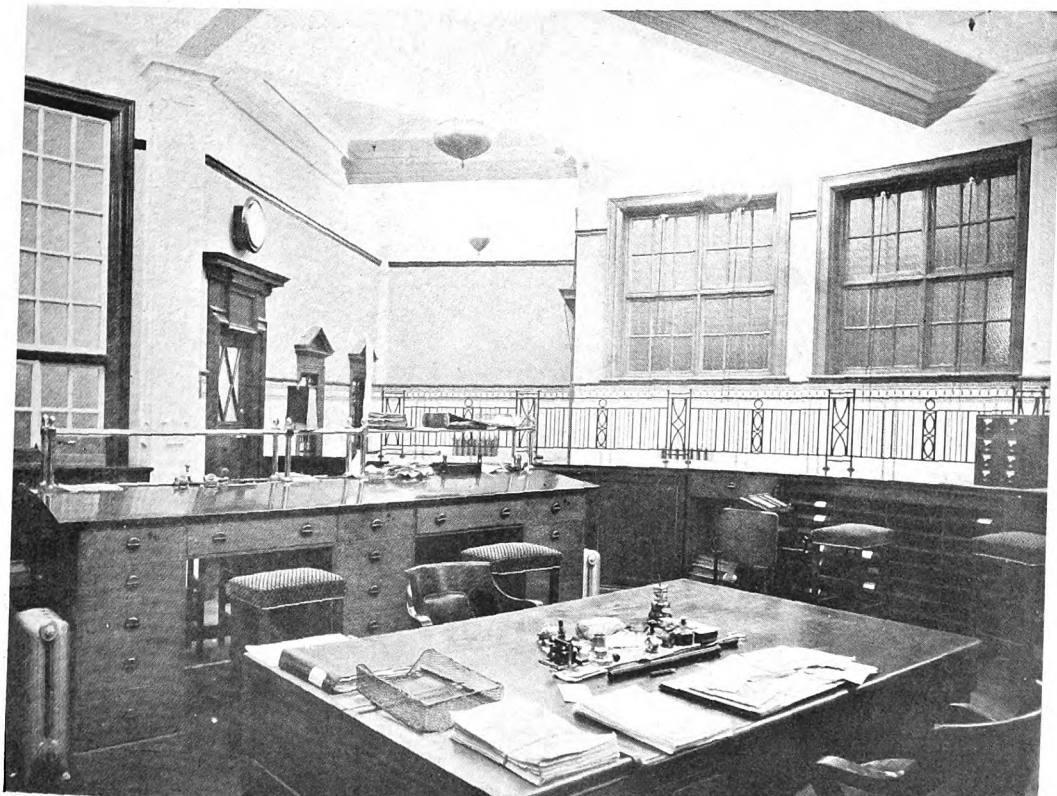
being solid rolled throughout. The corner joints are welded by the oxy-acetylene process. A further point of interest is that the casements in the upper floors are hung on vertical pivots at the top and bottom, which enables the cleaning of glass to be done from the inside of the building. The fittings supplied to the windows are of solid bronze.

The shop front was carried out by John Curtis & Son, Ltd., of Leeds. The head rails, transom, tracery, and sash bars are in mahogany, the bottom rail being of bronze. Moulded and carved pediments are carried over each of the doors. Two island show-cases are fitted in the main lobbies, one of these being hexagonal in plan and having a domical top, the other case having a bent plate-glass front and back.

Wall tiling was supplied by Art Pavements and Decorations, Ltd., of London, and terrazzo flooring by Emley & Sons, of Newcastle-upon-Tyne.

Wm. Wadsworth & Sons, Ltd., of Bolton, supplied two electric goods lifts and one electric passenger lift.

The heating installation, carried out by the Co-operative Wholesale Society, Ltd., of Newcastle-upon-Tyne, is an ordinary gravity two-pipe system with mains overhead in the basement, with rising mains on face of walls, and with connexions to the various radiators. The total transmission from the whole installation, including all piping and radiators, is 1,377,085 B.T.U. per hour. The boilers (two in number) are No. 4B type eight sections "Ideal," made by the National Radiator Co., Ltd., of Hull, and have a combined capacity of 1,468,800 B.T.U. per hour. The radiators were supplied by the same firm, and the boilers are valved in duplicate. Shop fittings were also carried out by the Co-operative Wholesale Society.



VIEW IN OFFICES.

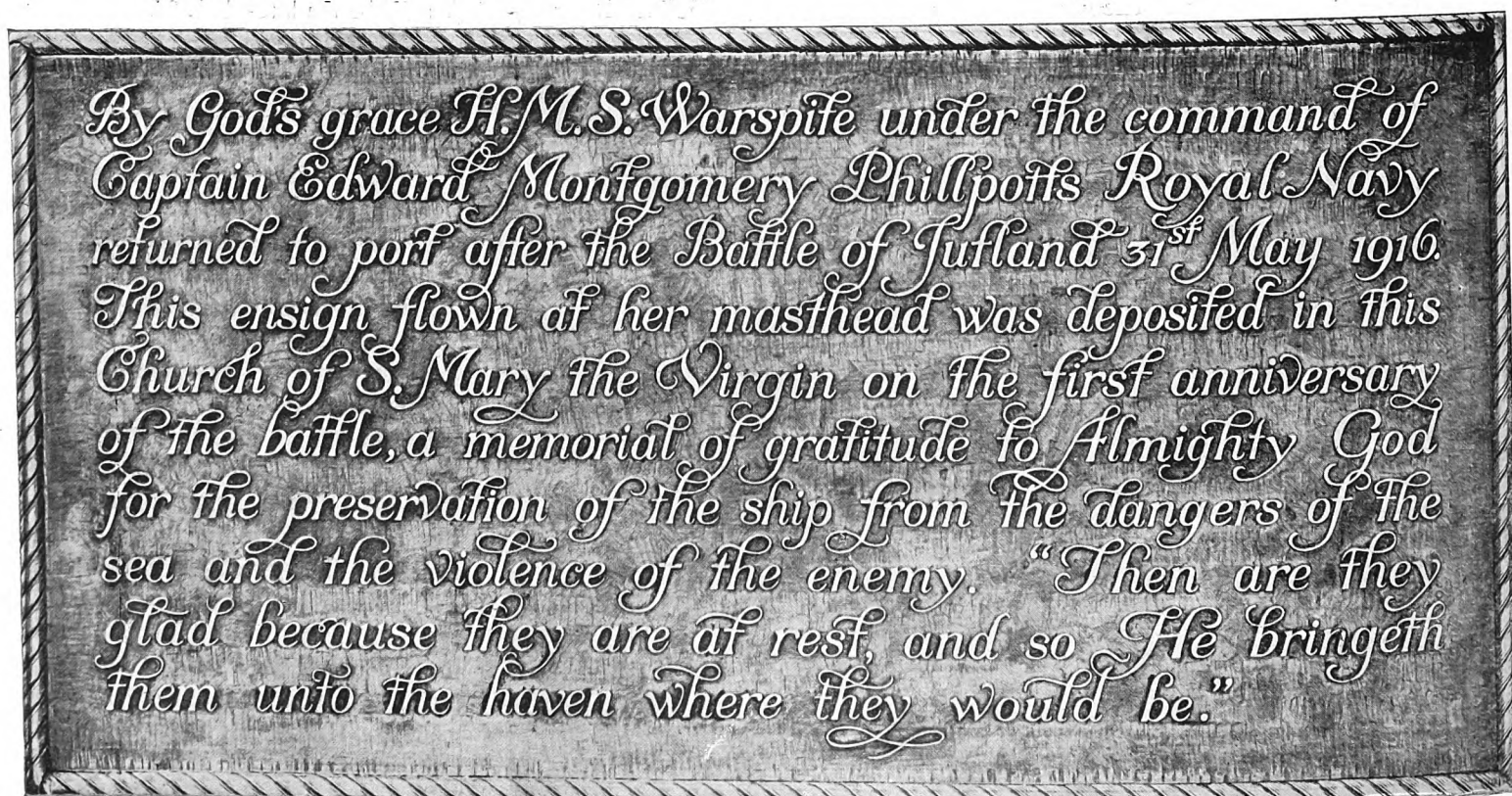


The lighting equipment was carried out almost entirely on the British Thomson-Houston Company's "Eye-rest" system. The lighting points number 530, and the wiring work was entrusted to Mr. Edgar Phillips, of West Hartlepool. Much thought has been given to the illumination of the offices and of the large number of departments, in order that the most efficient and attractive results might be secured in each case. The two illustrations, reproduced on page 21 from untouched photographs taken by the light of the fittings installed, will convey some idea of the excellent results secured. The show-windows are lighted by standard Mazda lamps in conjunction with X-Ray Helmet-type reflectors. The result is a soft and uniform light that brings out every detail in the window display. There is, of course, no glare, the light sources being concealed. For the lighting of the haberdashery and other departments where a counter trade is conducted with articles of small size and various colours, "Eye-rest" brass bowl fittings are employed, each containing six standard 60-watt Mazda lamps. The mantle department has a floor space measuring 70 ft. by 50 ft., and is equipped with fourteen "Eye-rest" fittings with 24 in. brass bowls. All the show-cases are lighted independently by X-ray reflectors, countersunk in the top of case, each reflector containing one 60-watt standard lamp. By this means the articles of clothing exhibited are brought into prominence, all disagreeable shadow and glare being eliminated. In the offices the lighting is carried out with "Eye-rest" bowl fittings, each fitted with one 200-watt lamp. The board-room, measuring 25 ft. by 35 ft., is panelled in dark oak, which renders satisfactory lighting difficult. In this case excellent results have been secured by the use of "Eye-rest" fittings and Mazda lamps. Similar fittings, but of smaller size, are used in the café. The fitting-rooms are lighted by a pair of two-light flambeaux "Eye-rest" wall brackets, placed on opposite sides of room, each fitted with two standard 40-watt lamps. The average illumination obtained is no less than six foot-candles, a high value, but not excessive for the special work of fitting clothing.

## A MEMORIAL TABLET.

THE memorial tablet reproduced on this page was placed some little time ago in the Church of St. Mary the Virgin, Speldhurst, Kent. The purpose of the memorial is sufficiently explained in the inscription, and nothing further need be added except a word of praise for the general excellence of the graver's script, in which, however, the flourishes, although exceedingly graceful in themselves, show, we think, rather less reticence than the occasion seems to prescribe. On the whole, however, the memorial is by no means lacking in dignity; and its beauty is incontestable. The tablet was executed by Barkentin and Krall, of London.

Amidst the great diversity of forms that are given to War memorials, there will prevail, it may be safely conjectured, the simple tablet, of metal or stone, in which the inscription is the substantive feature—that is to say, is not subordinate to some more or less decorative scheme, but is, save perhaps for a border to the tablet, the only means of artistic expression. Thence arises a temptation, by all means to be fought down, to elaborate the lettering. Too often we see, especially in mid-Victorian tablets, lettering that is tortured into vulgar and pretentious shapes, more suggestive of a shopkeeper's sign than of hallowed precincts and pious purpose. Many of the more objectionable specimens would appear to have been procured through the local undertaker, whose mind runs to pomp and circumstance as a mitigation of grief, or as a distraction from it. Perhaps he is right; but the conclusion and its consequences are not favourable to art. Simplicity and decorum are here if anywhere essential, and a rigorous censorship over memorials should be exercised by some properly constituted authority. Plain Roman lettering, after the exquisite models in which the eighteenth century was so prolific, is, generally speaking, the safest form to adopt, although it must be admitted that endless repetitions of it tend to monotony, and to some sacrifice of individuality in the artist, to whom, when he is competent, a certain amount of freedom should be allowed. A sympathetic letterer may be trusted not to overstep the mark by introducing exuberant flourishes or other incongruous elements.



MEMORIAL TABLET IN SPELDHURST CHURCH, KENT.

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Plate I. August 1918.

ST. PAUL'S CHURCH, BRIGHTON: THE ROOD-SCREEN.  
Richard Cromwell Carpenter, Architect.

Photo: Fry, Brighton

# THE CHURCHES OF BRIGHTON AND HOVE—I.

By H. S. GOODHART-RENDEL.

THE churches of a modern seaside town may seem unlikely to prove fruitful for architectural study, especially to a generation not yet awakened to a perception of what was great in the "Gothic Revival." It will probably surprise many people to discover what a large number of beautiful churches there are in Brighton. Even the unbeautiful ones are interesting as links in the chain of architectural development during the last century, and so continuously has the church-builder been at work in the town that scarcely any links of that chain are missing.

In 1784, when the Prince Regent began to build his marine pavilion on the Steine, Brighton and Hove had a church apiece. The old parish church of Brighton (St. Mary and St. Nicholas) still stands upon Church Hill, though most of it

G. Basevi in 1834. The shingled belfry then gave place to an ugly "Norman" tower, and the building was re-windowed and spoilt. The old arcades inside remain, and are good simple work of early date.

Even before the coming of the Prince Regent, Brighton Church, galleried to the roof, had become too small for the place. Nothing was done to mend matters till 1793, when the vicar caused a chapel-of-ease to be begun in North Street, from the designs of a local architect named Saunders. This chapel, of which the Prince laid the corner-stone, was known as the "Chapel Royal," and furnished "an elegant pew" for His Royal Highness, which he sometimes occupied, until he "finally took umbrage at some very personal remarks spoken at him from the pulpit," and left the building for ever.



Fig. 1.—ROOD-SCREEN IN CHURCH OF ST. MARY AND ST. NICHOLAS, BRIGHTON.

Photo: Fry, Brighton.

that is seen to-day is Victorian. R. C. Carpenter, the architect of the restoration in 1852 (the first of three), had the roofs off and the aisle-walls down, replacing them with good work, much of which remains. Antiquarians may lament his doings, but sensible people, after seeing old prints of the church in its deformed state, will acquit him of blame. The antiquarians are avenged, however, since his beautiful memorial to Wellington (who worshipped here as a schoolboy) has lately been put into a dark corner where it cannot be seen. The church holds a magnificent rood-screen (Fig. 1), in the main old, and an elaborately carved Norman font of questionable authenticity, also much excellent stained-glass and painted decoration by C. E. Kempe. In 1894 a poor clerestory, supporting a poorer roof, was added to the nave walls, lightening the church but dwarfing the tower.

The old parish church of Hove (St. Andrew), less fortunate than its Brighton sister, was unsparingly re-edified by

Nothing from Saunders's hand is now visible, save the royal arms on the pediment and the general form of the interior. All else is due to Sir Arthur Blomfield, who wrought, between 1874 and 1891, one of those surprising transformations which so gratified the last, and so dismay the present, generation. The materials of the new exterior are brick, flint, and terracotta: it has been stated that the style is Romanesque.

The layman of our time seldom realizes the degree of spiritual apathy reflected in the church buildings of the early nineteenth century. In those days a chapel would be put up by a speculative builder, sold to a popular preacher or his financial backer, and run by the new owner as a business concern. The pews would be disposed of by auction; sometimes they would be enhanced in value by the assurance that bids from persons of respectability and fashion only would be considered. The admission or exclusion of servants in livery was ruled by the proprietor in accordance with the probable



wishes of the audience; the admission of the poor and pew-less was unlikely even to be discussed.

Once set going, the wretched enterprise lived by its wits until one of two things happened: either it was formally adopted by the Establishment, or the preacher and the audience seceded from that institution *en masse*. In such buildings the Sacraments were seldom administered, and the morning and evening offices were read but weekly. The Lord's Table stood either beneath or behind the pulpit, and upon it was generally placed an alms-dish, perhaps not deliberately as an object of worship.

Of this kind was the Chapel Royal, admission to which those who rented no seat must buy with a shilling. Naturally enough, after it was built, the need for more church room in the town stayed much as it was before. The worshippers in the new chapel were fashionable visitors, who probably had had little part in the crowding of the parish church. In 1810, therefore, St. James's Chapel was begun "by voluntary contributions," as a "Free Chapel for the poore." In 1812 the work of building came to a standstill through lack of funds, and five mortgagees came to the rescue on the understanding that they should have the appointment of the preacher. Scarcely, however, was the preacher found and the chapel opened before the Vicar of Brighton vetoed the appointment. To this the mortgagees retorted by nominating a Nonconformist, Mr. Thomas Read Kemp, M.P. for Arundel, to officiate in the building, which he actually did until he moved in 1817 to a chapel newly built by himself in Ship Street. At this date Kemp's uncle bought all the shares in St. James's, and restored the building to the Church of England, for whose service it was at last consecrated. Forty-nine years of peace followed, to be sharply broken by the cruel persecution of John Purchas, and that valiant priest's pitiful death, a story too well known to be repeated here. Finally, in 1875, the humble structure gave way to the present church, of which more hereafter.

It has been said that in 1817 Kemp built a chapel for himself in Ship Street. Nine years later this, too, was acquired

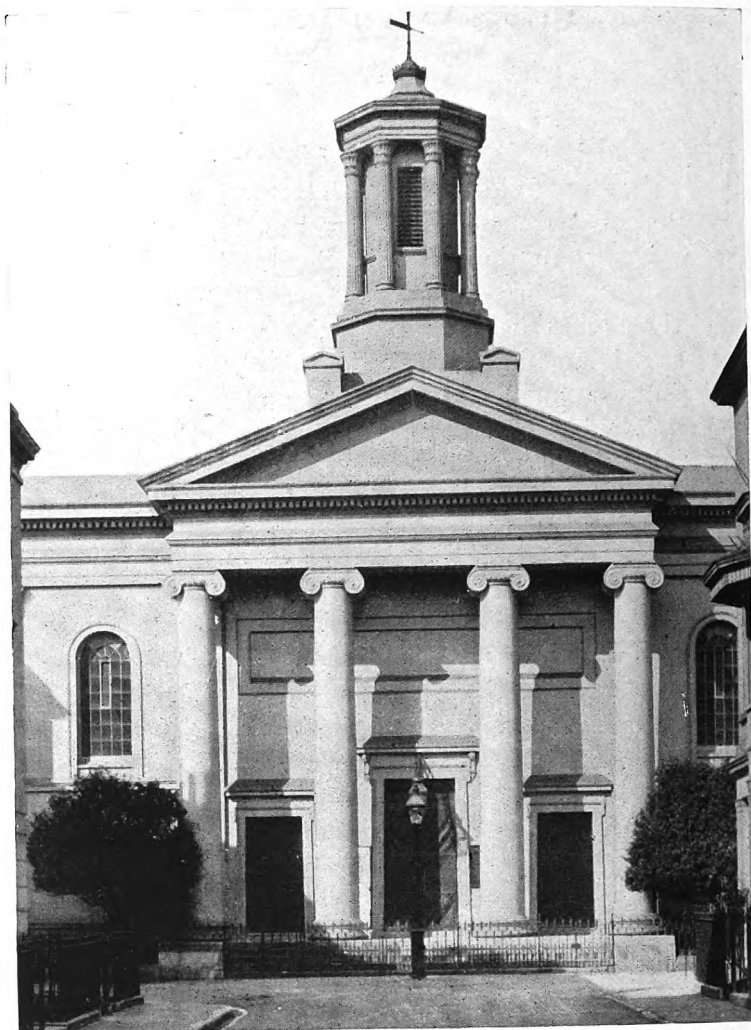


Photo: Corder, Brighton.

Fig. 2.—ST. MARGARET'S CHURCH, BRIGHTON.  
Clarke, Architect.

by the Establishment, and it is now the Church of the Holy Trinity, made famous between 1847 and 1853 by the preaching of "Robertson of Brighton." The name of its architect is not known, nor does it seem of any moment that it should be. At



Photo: Fry, Brighton.

Fig. 3.—ST. PETER'S CHURCH, BRIGHTON.  
Sir Charles Barry, Architect.

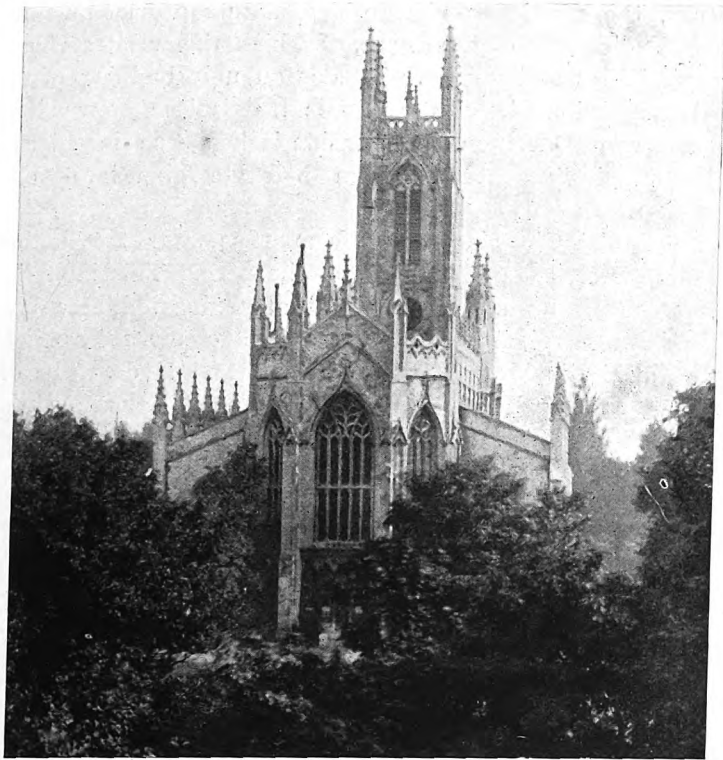


Photo: North, Brighton.

Fig. 4.—ST. PETER'S CHURCH, BRIGHTON:  
VIEW OF APSE (NOW DESTROYED).

Sir Charles Barry, Architect.

present it is in a state of arrested transformation, and a picturesque Gothic façade added by Mr. G. Somers Clarke in 1885 contrasts oddly with the unconverted heathenism of its flank. The chancel, built in the late 'sixties, is ugly, though partially redeemed by good stained glass in the altar window.

In 1824 was built the first and only surviving church in Brighton to possess a full-grown portico (Fig. 2). It is under the protection of St. Margaret, Ionic in style, and surmounted by a not ungraceful cupola. The architect was a "Mr. Clarke of London," and his work would not disgrace any of his better-known contemporaries. The building originally was square in plan, surrounded on three sides by galleries, and roofed by a partially glazed saucer-dome on pendentives. The two superposed orders of the interior are Corinthian, the lower plain, the upper enriched. The altar-piece, surmounted by a preaching niche, was as graceful architecturally as it was curious from the standpoint of ritual. It disappeared in 1874, at which date the windows also were changed, and a hideous chancel in a bastard Romanesque style was added by the late John Oldrid Scott. The church built in 1826 in honour of St. Mary also had a portico; after existing for half a century it gave way to a building that will be described later.

But the year 1824 is chiefly memorable in Brighton for the founding of St. Peter's, now the parish church, the designs for which were got by a competition won by Sir Charles Barry, then a young and untried man. No better Gothic church than this was designed during the first quarter of the nineteenth century, although in some things the architect appears to have

departed from ancient models rather through inexperience than of intention. One unprecedented feature, however, is deliberate, due to Barry's strong dislike of a western front made up of a tower flanked by aisles. Certainly, if the aisles are prominent, this is an unhappy combination, and the common design in which they are kept out of the way did not satisfy Barry's craving for a façade. At St. Peter's, therefore, the tower in its lower stages is surrounded by an external shell, against which the nave abuts. On each of its three outside faces this shell is pierced by a lofty arch, through which is seen a door surmounted by a window in the actual wall of the tower. Once clear of the church roof, this shell ends in a parapet, with at each angle a pinnacle connected by a flying buttress with the corner of the tower (Fig. 3). The whole arrangement, though logically indefensible, is skilfully designed, and has considerable beauty. It is hard to believe that the spire which Barry wished to add would not have spoilt the composition.

The rest of the church is very good for its date, though its virtues are overshadowed by those of the noble chancel and chapel (Fig. 5) designed by Mr. G. Somers Clarke and finished in 1906. The sumptuous "Perpendicular" style of the recent



Photo: Fry, Brighton

Fig. 5.—ST. PETER'S CHURCH, BRIGHTON: CHANCEL AND CHAPEL.  
G. Somers Clarke, Architect.





Photo: Corder, Brighton.

Fig. 6.—ST. ANDREW'S, HOVE.  
Sir Charles Barry, Architect.

work, with its carved ceiling and richly moulded ashlar, makes Barry's sham vaults and plastered walls look miserable enough. Outside, new is needlessly discordant with old; windows, buttresses, parapets, the very materials of the wall-face are drawn into the battle of Clarke versus Barry and peace can only be restored by the annihilation of the original building. If this is intended, well and good; nothing could be much better than the first instalment of the new church: if not, the beauty of the whole structure has been needlessly sacrificed to the beauty of a part. A photograph of Barry's apse, since destroyed to make way for the present chancel, is given in Fig. 4.

Before St. Peter's was finished, Barry was at work on another church, within a mile's distance, of a very different style. St. Andrew's, Waterloo Street, Hove, finished before the Travellers' Club was begun, shows the free use of Italian *motifs* which made that building so famous. The best feature of the interior, the altarpiece (Fig. 7), disappeared when the ambitious chancel was added by Charles Barry, jun., in 1882, and there is little in the new work to atone for the loss. The west façade (Fig. 6) is the only part of the exterior upon which Barry exerted his skill. Though picturesque and original, it is faultily detailed, and hardly successful as a whole.

While St. Peter's was being built the ubiquitous Mr. Thomas Kemp was entering upon one of the largest building speculations of the

century, the creation of Kemp Town, duly provided with a chapel dedicated to St. George, of which the architects were Messrs. Wilds and Busby. This is an ugly building of the usual galleried kind, with an Ionic frontispiece crowned by an irrelevant Doric cupola. Inside it has been ingeniously and expensively converted from bad Georgian into worse Victorian.

All Souls' Church, dating from 1833, was the first in Brighton freely to open its doors to the poor. This invitation was seconded by no architectural attractions. These have since been supplied in a measure by a clever "recasting" of the inside by Messrs. Edmund Scott and Hyde. The old building was a galleried room of Grecian aspirations; outside it is unchanged, but within it is manifestly a church, simply but suitably furnished.

In 1838-9 two churches were begun, of similar and most deplorable architecture. St. Mark's, Kemp Town, may best be described in the words of a contemporary chronicler as combining the "snugness of the chapel" with the "peculiarity of the Gothic." Christ Church, Montpelier Road (G. Cheesman, architect), is fully as snug and peculiar. Both are stuccoed buildings with spires, in a species of Pointed design that should have been impossible ten years after the completion of St. Peter's. The weakly conventional modern chancel of St. Mark's does little to redeem the church. In 1886 the interior of Christ Church was subjected to a "recasting" by Edmund Scott, by which it gained slightly in comeliness. The only thing in the building that can interest the architect, however, is the original east window, by Collins, of London, an excellent specimen of coloured and enamelled glass, including two figures adapted from Reynolds's window at New College, Oxford.

St. John Evangelist's Church, built in 1840, also from Cheesman's designs, upon Carlton Hill, is very curious. It is square and galleried, with an attempt at a Doric façade of brown stone and whitewashed brick. The details are ignorant beyond belief.



Photo: North, Brighton.

Fig. 7.—ST. ANDREW'S, HOVE: VIEW OF INTERIOR (BEFORE  
THE ALTERATIONS OF 1882).

Sir Charles Barry, Architect.

Thus in 1840 there were twelve churches in Brighton and Hove, of which five were no more than five years old. The old parish churches were shockingly deformed, and none of the new buildings, save St. Peter's, showed any attempt at internal comeliness. None, save All Souls, was "free and open," and in none was the service conducted with that ritual seemliness that is now taken as a matter of course. From this condition Brighton was rescued by the Rev. Arthur Wagner, founder of St. Paul's, West Street, and his architect, Richard Cromwell Carpenter. Wagner, whose father was Vicar of Brighton for more than forty years, was throughout his life a tireless church-builder, though he should be remembered less for this than for the steadfast courage with which he fought a froward generation for the welfare of the Church and her poor. Carpenter, next to Butterfield the greatest of the "Tractarian" architects, was well chosen for the task of building a church in a howling wilderness of preaching-houses.

These men did their work and did it nobly, applauded by few, execrated by many, ignored by none. Among the old school of Protestants there was nothing less than panic. Three years before, one of their leaders had published the famous sermon, "The Restoration of Churches is the Restoration of Popery," and his fear of the pointed arch as spanning the road to damnation was shared by his followers. At St. Peter's there were galleries, a high pulpit, and rented pews to quiet their apprehensions; but here at St. Paul's were stalled chancel, rood-screen, sedilia, piscina, and a hundred other mysterious abominations that appeared to be designed not only for show—and that were bad enough—but, could it be believed?—for actual use in the service of the church! War was declared without delay, and for many years waged without truce.

Posters bearing such legends as "The Morning Opera at St. Paul's" long testified on Brighton walls to the rancorous dislike felt by the Erastians of the 'fifties for the revived traditions of the National Church. The story of Wagner's eventual triumph does not belong here; many towns throughout England have seen a like struggle, and in every town and village Englishmen reap the fruits of the victories, partial or complete, won by Wagner and his fellows.

St. Paul's Church, as designed in 1846, consisted of a chancel, a nave of six bays, two nave-aisles of unequal breadth, and a north-eastern tower and spire. All of these save the spire were built, and to them have been added a low narthex by Bodley, and a long covered passage from the street east of the church to the south-western door. Instead of the spire we have a beautiful timber and leaden lantern (Fig. 8) designed by R. Herbert Carpenter, the architect's son. The aisles have lean-to roofs; there is no clerestory. The nave arcade is lofty, of pillars, quatrefoil in plan, bearing acutely pointed arches moulded in two orders. The seven-light eastern window repeats the famous Guisborough tracery (Fig. 9), but suffers on the outside from the omission of the enclosing mouldings. Outside the walls are flint-faced, inside they are plastered. The excellent stained glass is by Hardman, mostly from Pugin's cartoons. That in the eastern window, a fine Jesse-root, alone is unpleasant in colour, and looks as though it had endured one of Bodley's misguided washings-over with raw umber. Carpenter's screen now bears a magnificent rood-loft (Plate I), splendid with colour and gilding, the work of Mr. H. Ingram; and much decorative painting by Clayton and Bell has given place to richer patterning by Bodley, whose approximately last work it was—just as the beautiful east

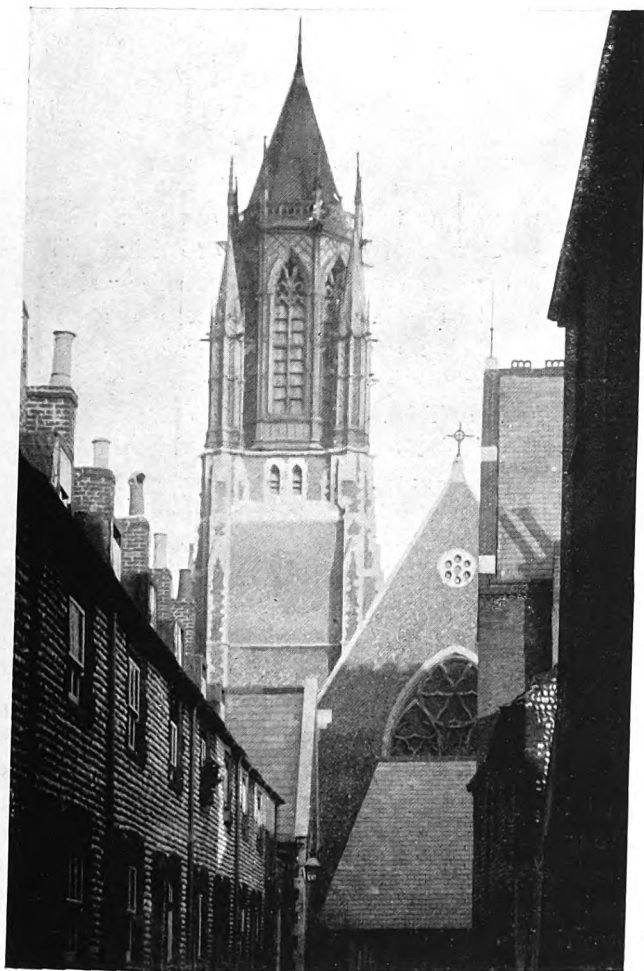


Fig. 8.—The Lantern.  
R. Herbert Carpenter, Architect.



Photos: Corder, Brighton.

Fig. 9.—East Window.  
Richard Cromwell Carpenter, Architect.

ST. PAUL'S CHURCH, BRIGHTON.



window of the south aisle is reputed the last designed by Pugin. The triptych of the high altar was painted by Burne-Jones; the windows in the Chapel of the Blessed Sacrament and in the narthex were glazed by Kempe.

The appearance of this remarkable church is one of great dignity and grace (Fig. 10). To us to-day its merits may be partially obscured by the familiarity of the type which it inaugurated; but if we fancy ourselves in the place of those whom it astonished and delighted seventy years ago, we can feel with the writer in "The Ecclesiologist" of 1849 who, taking St. Paul's as his text, declared "we can—we trust not

the larger windows, the richer mouldings, all contribute towards an effect of pleasantness rather than of solemnity. All Saints', moreover, is pretty much as Carpenter left it, with its steeple unbuilt, its walls unpainted, its decent but humble furniture. To eyes accustomed to the richness prevalent in church decoration to-day, the interior looks cold and unadorned; it is to be hoped that some artist worthy of so fine an opportunity may at some time be called upon to paint and furnish the building as it deserves. His first operation will need to be the removal of the intensely ugly "cathedral" glass that at the present time is being inserted in the



Photo: Fry, Brighton

Fig. 10.—ST. PAUL'S CHURCH, BRIGHTON: GENERAL VIEW, LOOKING EAST.

Richard Cromwell Carpenter, Architect.

in a boastful or disdainful spirit, but with an humble thoughtfulness—affirm that our principles have triumphed."

Immediate evidence of this triumph came in the employment of Carpenter in 1847 to build the next Brighton church, that of All Saints, Compton Avenue. Here there was less money to be spent than at St. Paul's, and the building in consequence is much less lofty. The aisles, each with its own gable roof, are of little less width than the nave. Both churches are similar in design, but the later has none of the grandeur of the earlier; the greater breadth, the lower roofs,

the larger windows, the richer mouldings, all contribute towards an effect of pleasantness rather than of solemnity. All Saints', moreover, is pretty much as Carpenter left it, with its steeple unbuilt, its walls unpainted, its decent but humble furniture. To eyes accustomed to the richness prevalent in church decoration to-day, the interior looks cold and unadorned; it is to be hoped that some artist worthy of so fine an opportunity may at some time be called upon to paint and furnish the building as it deserves. His first operation will need to be the removal of the intensely ugly "cathedral" glass that at the present time is being inserted in the

windows—a medley of ugly tints, surrounded by a coarse-coloured border that utterly destroys the beauty of Carpenter's delicate tracery. The beauty and novelty of Carpenter's churches attracted so much attention, that about 1850 an attempt was made to adapt their style to a building of a very different type, the church of St. John Baptist, Hove. The difficulty of the task and the incapacity of the architect combined to produce a fiasco. It is, no doubt, possible that a large and comparatively low auditory, with a small steeple and a shallow chancel,

could be designed in a mediæval style; but Habershon was not the man to do it. In St. John Baptist's he has produced a most unhappy compromise between church and preaching-house, a cruciform building of large span with complicated intersecting roofs at the crossing, the nave flanked by wide, low aisles, and a pinched little tower and spire tucked in between the chancel and the north transept. Owing to the lowness of the walls, the diminutive aisle- and clerestory-windows are absurdly disproportionate with the great windows in the gable ends. All the architectural detail is of a showy copy-book kind, and throughout the building the more flagrantly the carving is misplaced the greater its exuberance. The sprawling western façade has recently been plastered over with a congeries of porches in the Gothic Bungalow style. Perhaps they serve some useful purpose.

In strong contrast with this amorphous structure is that elegant one which became the church of St. Stephen at about

the same date. Its history is curious. The old Castle Tavern adjacent to the Pavilion received in 1778 the addition of a ballroom designed by Crunden. When the tavern was pulled down by the Prince Regent, the ballroom was kept to be used as a private royal chapel. The room survived the final departure of royalty from the Pavilion, was moved bodily to a site in Montpelier Place in the year 1851, and has been twice decorated since then, first by Sir Arthur Blomfield in 1889, and twenty years later by Mr. Walter Tapper. In both operations it has suffered, as Classic buildings are apt to do in the hands of Gothic architects; the windows are filled with the coarsest of lead glazing, and all the decorative features stippled a violent green, relieved none too delicately with gilding. Crunden's work remains, however, and must originally have been charming, with its delicately painted walls, its clouded ceiling, its slender window sashes, and its handsome chandeliers.

## GEORG HOEFNAGLE AND BRAUN'S "CIVITATES ORBIS TERRARUM."

By HERBERT C. ANDREWS.

THE article by Mr. Brook Kitchin on "The Art of the Town Plan," which appeared in the April number of THE ARCHITECTURAL REVIEW last year, containing as it does a large quantity of interesting cartographic information skilfully compressed within very small limits, prompts to further research in many directions. To refer only to one, namely Georg Hoefnagle and his connexion with Braun's "Civitates Orbis Terrarum," many illuminating details may be gathered by a study of the plates of that work.

As regards the date of publication. In the fifteenth and sixteenth centuries most works are found with a Privilege, which comprised both a permission to publish and a kind of copyright, placed on the *verso* of the title or on the *recto* of the following page. This Privilege very frequently bears a date a year or two earlier than does the colophon which appears at the end of the work and indicates its completion. Hence the colophon date must be taken rather than that of the Privilege as the date of publication.

The preparation of such a work as Braun and Hohenberg's "Civitates Orbis Terrarum" would, owing to its character and size, occupy a considerable period, and it is quite probable that each plate became available for purchase by the public as it was printed. On the completion of a sufficient number of plates, they would be assembled, and with title and index form one or more volumes. Additional volumes would appear at subsequent dates as further material was collected. In the case under consideration a considerable number of the plates are dated; this, in conjunction with the dates of the Privileges and colophons, gives an interesting indication of the many years' labour its production entailed.

The library of the Victoria and Albert Museum possesses two sets of Braun's work. The one consists of two volumes, the other comprises the same two volumes of plates reissued with additions to the text, together with three subsequently prepared volumes. In the first set, Volume I has the Privilege dated 1572, and the colophon, placed at the end before the index, 1575. The same dates cover Volume II, but the colophon is undated. Moreover the plates bear dates from 1563 to 1575. Hence, although the preparation of these two

volumes extended over a period of at least twelve years, they cannot have been published before 1575.

In the second set the title pages and plates of the first two volumes coincide with those of the earlier set, but the Privilege and colophon, both in Volume I, are dated 1576 and 1612 respectively. The plates of the five volumes cover in date the period 1563 to 1597, and are therefore anterior to the colophon date, as are also all the other dates which appear elsewhere. The latest date other than that of the colophon is 1608, appended to the address to the reader in Volume III; hence 1612 may be taken as the date of publication. The British Museum has, in addition, a sixth volume with title page dated 1618, which completes the work and was brought out under the joint authorship of Antonius Hierat and Abraham Hohenberg.

As regards Hoefnagle's share in the work, although the majority of the plates and descriptions were prepared by him, examination shows the incorrectness of attributing to him the plates and text in their entirety. When he includes views from such distant lands as India and Mexico, we may be certain that he relied on the rough sketches and crude descriptions of sixteenth-century travellers and explorers, aided by his own artistic fancy. Nor does the record of his life, although incomplete, at least so far as the British Isles are concerned, as we shall see later, indicate that he himself went beyond the confines of Europe. Born at Antwerp in 1545, he travelled through Germany, Italy, and Spain, making drawings by the way of ancient notable monuments, which he embodied in a published volume on his return to Flanders. After the sack of Antwerp by the Spaniards in 1576, in which he lost nearly all his property, he set out for Bavaria with Abraham Ortelius the geographer. Hoefnagle having settled at Munich, the miniatures which he had produced in an illuminated missal (now in the Imperial Library at Vienna) attracted the attention of the Elector, who took him under his protection. A short visit to Rome, where he worked for Cardinal Farnese, was followed by one to Innsbruck under the Archduke Ferdinand. His reputation also resulted in a summons to Prague by the Emperor Rudolph, for whom he illustrated four books on



natural history. The date of his death at Vienna, first given by Carel van Mander ("Het Leven des Doorluchtige Nederlandtsche en Hoogduytsche Schilders," 1604) as 1600, has been accepted without question by many subsequent authorities down to the present day. But to Félis ("Les artistes belges à l'étranger," I, 115: 1857), and Michiels ("Histoire de la peinture flamande," VI, 251: 1868), is due the credit for correcting this error. That his death could not have occurred earlier than 1618 is proved by the inscriptions on many of the plates in Volumes V and VI, which read "communicavit Georgius Hoefnaglius A° 1617," or words of that tenor with the same date. These and other inscriptions also explain to what extent the plates are Hoefnagle's own work.

So far as the views of cities in Spain, Italy, Germany, and Austria are concerned, no doubt he engraved his plates from sketches which he himself had made on the spot. In fact, in the foreground of the view of Cabeza, South Spain, we have a back view of the artist himself making the sketch seated on a stone which is inscribed "Depingebat Georgius Hoefnaglius 1565." In other plates we recognize him and his companion mounted on their mules in proximity to the town, or on foot gazing at the view. The Spanish series bears dates from 1564 to 1567, the period when he is known to have been wandering through the Peninsula.

The Italian views form an important set. These, too, are from Hoefnagle's own sketches taken in company with his friend Ortelius, for whose work "Theatrum Orbis Terrarum," published in 1571, he engraved several plates. In the view of the road from Mola to Gaeta we see the two friends standing in the foreground with identifying descriptions below.

In the absence of documentary records of any visits to England, the accuracy of his views of London, Cambridge, Oxford, Windsor, Nonsuch, and Bristol affords convincing proof that he sketched them on the spot. If further evidence were necessary, we possess it in his oil picture of Horselydown Fair, the property of the Marquess of Salisbury, and in the original drawing of Nonsuch, signed and dated, owned by Mrs. Alfred Morrison. The series of small town plans of Exeter, Richmond, York, Shrewsbury, Lancaster, Galway, Dublin, Limerick, and Cork, which form the opening plates of Vol. VI, resemble closely the inset plans to John Speed's county maps, and are by an inferior hand.

But some of his plans and views Hoefnagle copied from other artists, and makes due acknowledgment in each case on the plate. For instance, Lyons "ex archetypo aliorum delineavit"; Gmunden "ex archetypo Lucae van Valkenborch

effigiavit"; and the same artist engraved the view of Lintz, Hoefnagle supplying only the explanatory and historical text. Innsbruck, too, Hoefnagle engraved "ex archetypo Alexandri Colyns," and Farvis (Italy) and Ovvar (Neuhäusel in Hungary) "ex archetypo Lodovici Toeput." The views of Heide (Holstein) and Bardowieck (Hanover) were drawn and sent to the authors at the expense of Count Heinrich von Rantzau.

The original source of the view of Javerinum (Raab) was an engraving by Nicolas Aginelli in 1566, which was reduced in size and supplied by Hoefnagle in 1597; and the inscription on the view of the lighthouse at Messina, *Repertum inter studia autographica Petri Breuggelii pictoris nostri sæculi eximit, ab ipsomet delineatum, communicavit G. Houfnaglius 1617*, might apply equally to Pieter Brueghel the elder (1525-69) or the younger (1564-1638), although with more probability to the latter.

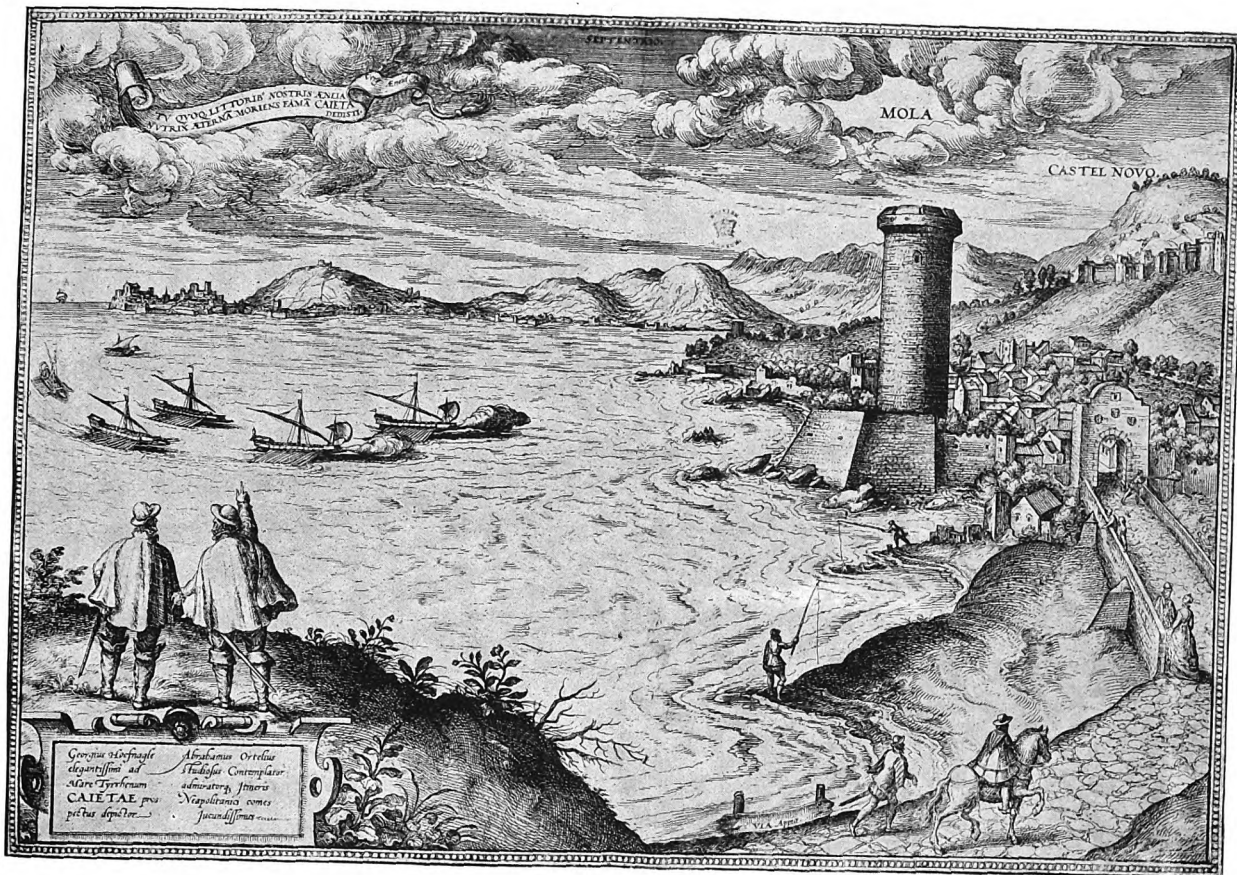
The illustration of the famous "Pierre Levée" of Poitiers is particularly noteworthy, since it forms something of the nature of an "Album Amicorum" of Hoefnagle's friends. The original, a famous Celto-Druidic dolmen, consists of a table-stone of an elongated oval shape, some 2 ft. 6 in. thick, its major and minor axes measuring 20 ft. and 14 ft. respectively, resting on five smaller upright stones. Lying some mile and a half east of Poitiers, it forms a conspicuous object alongside the ancient highway from Poitiers to Bourges. Hoefnagle quaintly records that "plerique viatores solent illi memoriæ caussa nomen insculpere"—"many travellers customarily carve their names on it." He sees no vandalism in this age-long method of self-advertisement, and has not only introduced two men thus occupied with their dagger-points, but with an artistic licence introduces



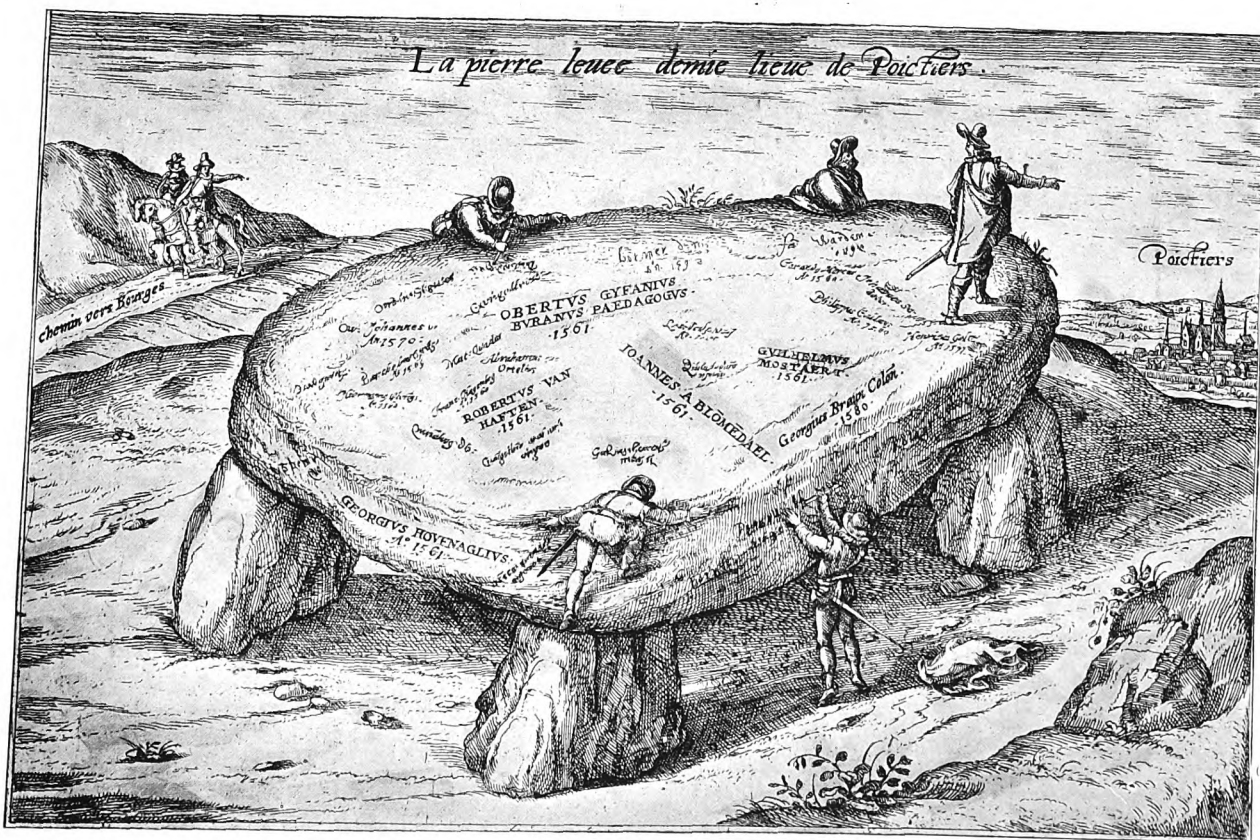
PORTRAIT OF GEORG HOEFNAGLE.

among the many signatures which cover the stone, not only his own name, dated 1561, but those also of many of his friends and artistic contemporaries. Among them we can read Georgius Braun, 1580, and Franciscus Hohenberg (Hogenberg), 1560, the joint authors of the "Civitates Orbis Terrarum," Abraham Ortelius, the geographer, his fellow-traveller, and a friend also of Gerard Mercator, the famous mathematician, whose name, dated 1569, bears them company. Prominently inscribed in capital letters, and dated 1561, appear Robertus van Haften, Obertus Gyfanius Buranus Pædagogus, Joannesa Blômædael, and Guilhelmus Mostaert, the last-named of whom was probably a member of the same family as the twin artists Giles and Frans Mostaert, who flourished at Antwerp in the middle of the sixteenth century. Included among others more or less legible are Bartolomæus Spranger, 1569, the painter and etcher, who





Mola-Gaeta.



The Poitiers Stone.





was born at Antwerp in 1546, and, after passing some years in the service of the Emperor Rudolf, died at Prague in 1627; Hieronymus Wierix, 1562, the well-known Antwerp engraver, as also were his brothers Anthonie and Jan during the second half of the sixteenth century; and Philippus Gallæus (Galle), 1560, the founder of the famous family of engravers and himself a past master of the art, who died at Antwerp in 1612. M. Mangon de la Lande, writing in 1836-38,\* believed these names to have been actually inscribed on the dolmen itself, and saw in them a list of visitors to Poitiers, who came there either as travellers or as students at the *grandes écoles* of that town; but it seems more reasonable to regard them as Hoefnagle's own fanciful inscription on the engraved plate, and a record of the friends of his youth and early manhood.

As Hoefnagle's son Jacob grew towards manhood we find his father training him in the use of both the brush and the burin. His earliest plates in Braun are dated 1595, and three in Volume V and ten in Volume VI are inscribed as his work. Born, as some authorities say, in 1575, and others, in 1573, he had already published at Frankfort in 1592 a series of fifty-two plates of flowers and insects under his father's guidance; and this was followed in 1630 by his more ambitious and mature set, "*Diversæ Insectarum Volantium Icones.*"

In 1595, according to the evidence of his town views, he was travelling down the Danube. He followed his father's footsteps also as a miniaturist and painter. In 1607 he became Court painter to the Emperor Rudolf, and died at Munich in 1629. Another of Georg Hoefnagle's sons, Johann, is also known to have worked as a miniaturist.

In Volume VI Hoefnagle notes that some of the drawings for his plates had been *acceptum ab alio*, *acceptum aliunde*, or *acceptum ab amico*. The view of Pappa in Lower Hungary he received from Philippus Fernandus; while Egidius van der Rye Belga is named as the source of those of Cassovia, Claudiopolis (Clausenberg, Saxony), and Cracow. This artist, Gilles van der Rye Belga, was one of the many Flemish painters who at that period were seeking their fortunes abroad. He is said to have lived at Gratz, in Styria, and was in the service of the Duke Charles I, whose palace he decorated with frescoes.

Enough has been said of Hoefnagle's *magnum opus*, but his plates contain many details of interest alike to the architect and antiquarian. On this side of the subject, as well as biographically, the works of both Félis and Michiels mentioned above give much information which cannot find a place in this brief notice.

\* "*Mémoires de la Société des Antiquaires de l'Ouest*," Vols. II and III.

## THE WOMAN ARCHITECT AND HER WORK.

BY ANNABEL DOTT.

**A**MONG the various careers that are opening to women one of the most promising is that of architecture. The ranks of the profession have been sadly and bravely depleted by war, and there is work at hand that, like much other, can be undertaken by women. It is probable that churches and big institutions will always be built by men, but the small house offers many opportunities to the woman architect. Her knowledge of domestic science, of cookery, of health, will come into play. He who wears the shoe knows where it pinches, and so a woman accustomed to the daily life of the home can best suggest conveniences and labour-saving appliances.

The servant problem threatens to become still more acute, and consequently everything should be done to lighten work. A carefully planned house can be run daintily and comfortably with the minimum of service—fitment furniture, the avoidance of any unnecessary details, few stairs, a good service of hot water upstairs and down, and, above all, *space*, are essential. It is the cramped narrow house that makes work, and space is largely the result of planning; how largely, a ship's cabin teaches us. In future, modern sanitation and appliances must be found in small houses as well as in the mansions of the rich. The cost is heavier, far, than that of a jerry-built house run up with little accommodation beyond four walls, but the result is so worth while that it is cheaper in the end.

All these problems appeal to the woman architect, and there will be a wide field for her "after the war." The authorities are making it easier to study; and a course lasting for a not unduly protracted period should give the knowledge needed to build a sound, comfortable, and beautiful small house.

The Stone House, Goathland, is the work of a woman who was not an architect, but who had some knowledge of building and a very clear idea of what she wanted. "Build it Yorkshire" was the wise advice of the shrewd manager of an adjoining estate to whom she went for counsel. And the advice was taken. The house is a long low building of warm grey stone in the fashion of the old farmhouse of the countryside, and it has much of the comfort and simplicity of its model. The wide stone-mullioned windows with their leaded casements, the heavy oak front door, the roof of beautiful old red hand-made tiles obtained with much difficulty and expense, make an exterior that harmonizes with the moor, and looks as if it had grown out of the soil. Indoors the heavy oak beams, the fine old panelling, the stone fireplaces, the wide low rooms, make a restful and home-like atmosphere. As the house has been built within the last few years the sanitation and heating are modern. The open fireplaces will burn peat and logs, or coals, and the radiators (the boiler is placed in an outer scullery off the kitchen which can be reached when the house is shut up, and so the rooms can be always kept aired during the family's absence) keep an even temperature. The bedrooms are small, quite small, but the ventilation is so carefully thought out that they are as wholesome as much larger rooms. The windows were planned not only for light and beautiful outlook, but also with a view to thorough ventilation without draughts. The same care has been given to sanitation. There is a cloak-room opening out of the hall with the usual conveniences, and with the addition of a radiator under the coat rail, so that wet wraps can be quickly dried. The larder has a louvre over the door opposite the window to ensure a constant draught; it was copied from a South African larder belonging to a Dutch hausfrau.



These details sound small, but it is trifles that add greatly to the comfort of a house.

The chief beauty of the house is the oak parlour. Its walls are panelled with some fine oak panelling which is believed to be early Stuart; it came from a house in Micklegate, York, said to have been built in James the First's reign. Two of the small strips of carving are almost identical with some of the oak carving at Knole. The room is lit by a big oriel looking into the tiny rock garden where bluebells and forget-me-nots and purple pansies grow early in the summer, and roses and London pride and pink stonecrops and flowers of red or pink hue bloom later. High up, near the heavy oak-beamed ceiling, above the panelling, is a long shallow window facing east, which lets in the early morning sun. The mullioned window faces west, and gives the sunset. So in spite of its oak-panelled walls, and the heavy tall stone fireplace, the room is often full of sunshine. The furniture is simple—a harpsichord, some Dutch sconces for candles, some carved oak, rugs in the oriel window seat, and a few chairs, most of them genuine old pieces, complete a very restful room.

and was designed as the workroom of a busy literary man; to secure its privacy, it can only be entered by a loggia leading from the first floor. The windows from which it takes its name were brought from Cairo by the owner, who had the good luck to be there while a small fifteenth-century mosque, formerly belonging to the Mamelukes, was pulled down. The glass has some of the wonderful yellow tints that are the despair of the modern glass-makers. An Arab treasure-chest from Zanzibar gives a brilliant patch of scarlet and brass, and holds books and papers; a Koran-stand for magazines and some fine rugs are among the treasures of the room. Across the bare white wall specially built for it is a tapestry of an old French period, dim blues and greens. It is a room with a charm, like the charm of the house, that grows upon one the longer one lives in it.

The bedrooms are small, and, by the advice of a well-known house-planner, were purposely built small. The long, narrow white corridor, out of which they open, suggests something of the austerity of an old monastery, something of its peace, too. One on the left is an L-shaped room planned for

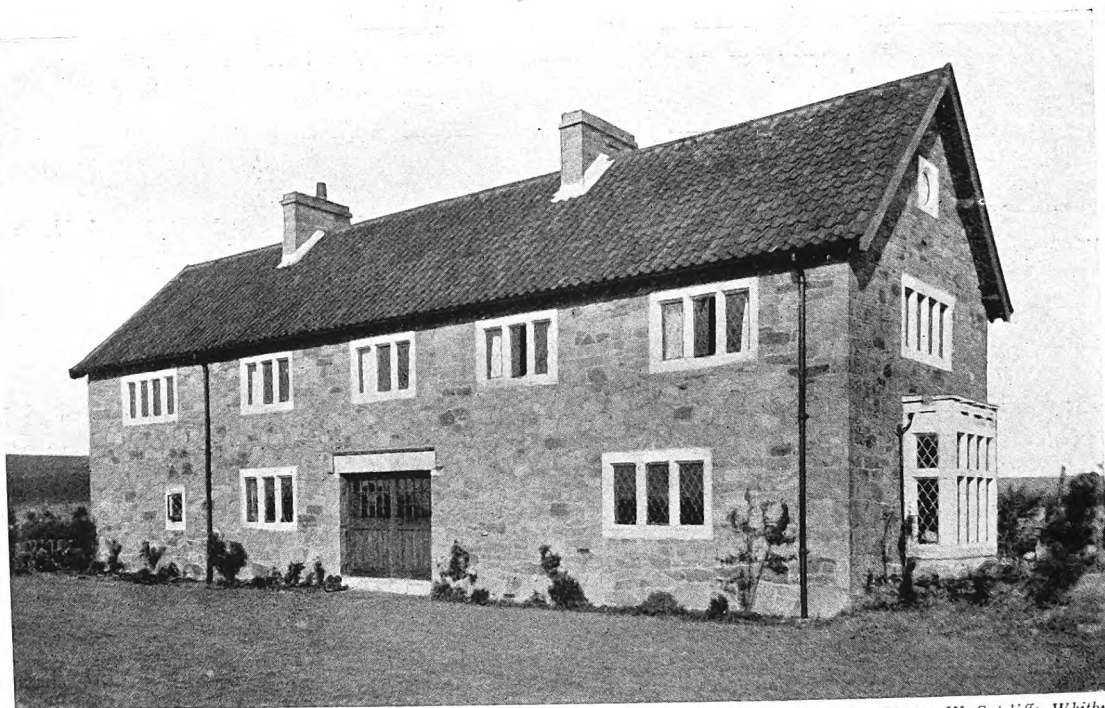


Photo: W. Sutcliffe, Whitby.

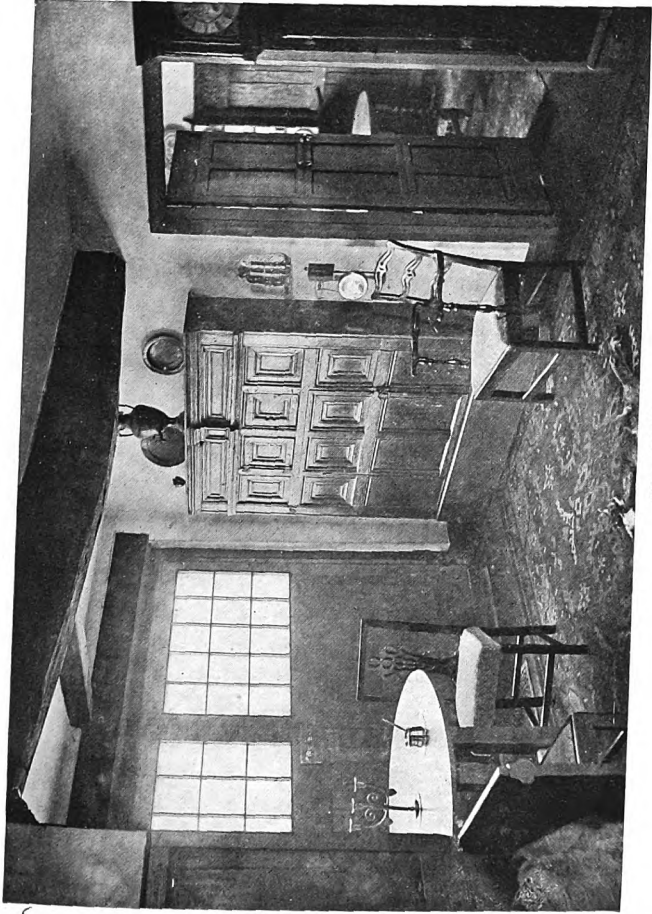
THE STONE HOUSE, GOATHLAND, YORKS.

The hall is the meeting-place for all comers, brown with oak and bright with pewter and brass—some of them specimen pieces. By the door hangs a curious old water clock that by dint of careful handling can be made to tell the time within a quarter of an hour. On a hot summer day the big double front doors swing back flat to the wall, thus converting the room into an open-air chamber for meals and reading and lazing.

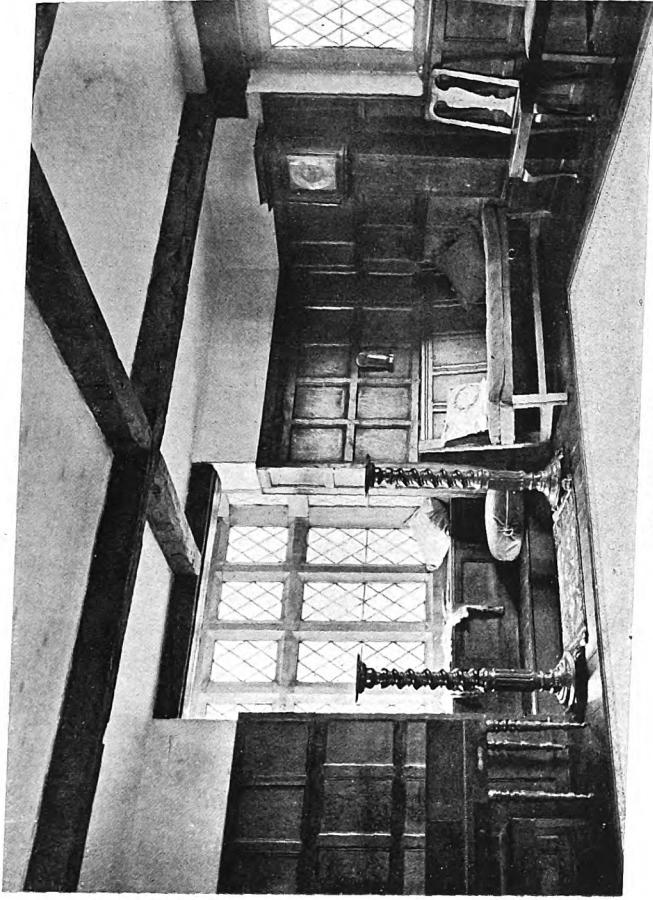
The dining-room is small, but just large enough for the round table for six persons. Around the room is a deep wainscot of old oak, which has been built about 15 in. from the wall, surmounted by an oak shelf which holds more pewter; while the doors of the wainscot open revealing cupboards for glass, for china, for linen, for cakes and dainties. It largely reduces the work when everything is at hand. Another beautiful sitting-room is called the Persian Room in allusion to its windows and the rare old Persian rugs. It is a big, rather bare room with a divan and several Eastern fittings,

an invalid, who can lie in bed watching the firelight while the nurse sits by the bureau in the window recess, at hand if needed, and yet not irritating her patient by too close watchfulness. Another bedroom has a window overlooking a wide sweep of moor, a window cut by the bedside so that on a sleepless night nothing can be seen but a great silvery stretch of heather, white under the moon. In the prosaic everyday light none would guess its midnight magic. Two of the other little bedrooms have radiators between the foot of the bed and the wall, so that the sleeper is warm and cosy with an open casement on a winter night.

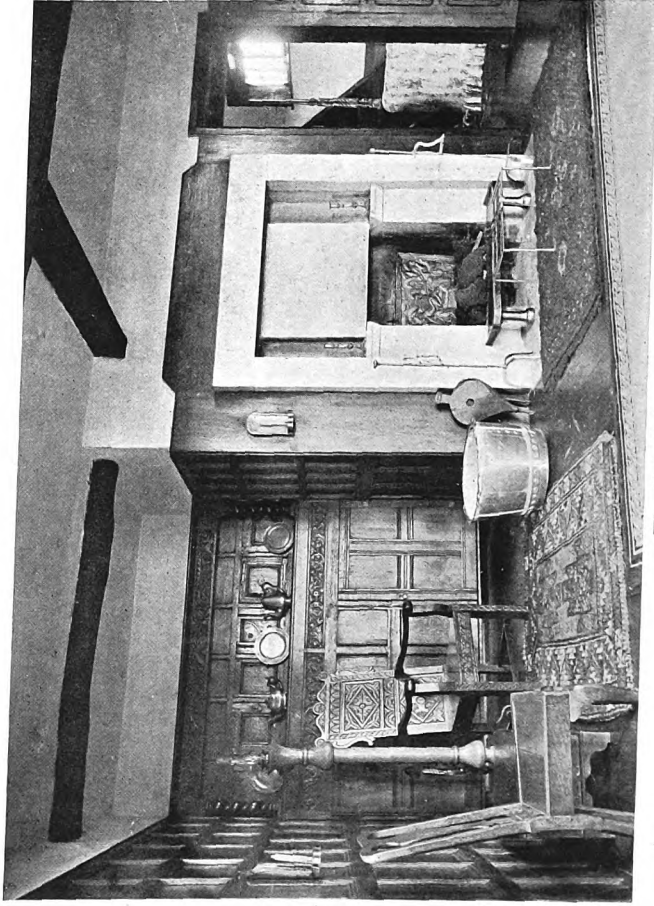
Above are the servants' attics, one of which is fitted with mahogany bunks from the late King of Portugal's yacht; there are four attics communicating, built to hold the girls' club which used to come on a yearly visit at Easter or Whitsun week. "We begin our calendar at Christmas, and every morning cut off a day till the time comes for Goathland," said one of the girls.



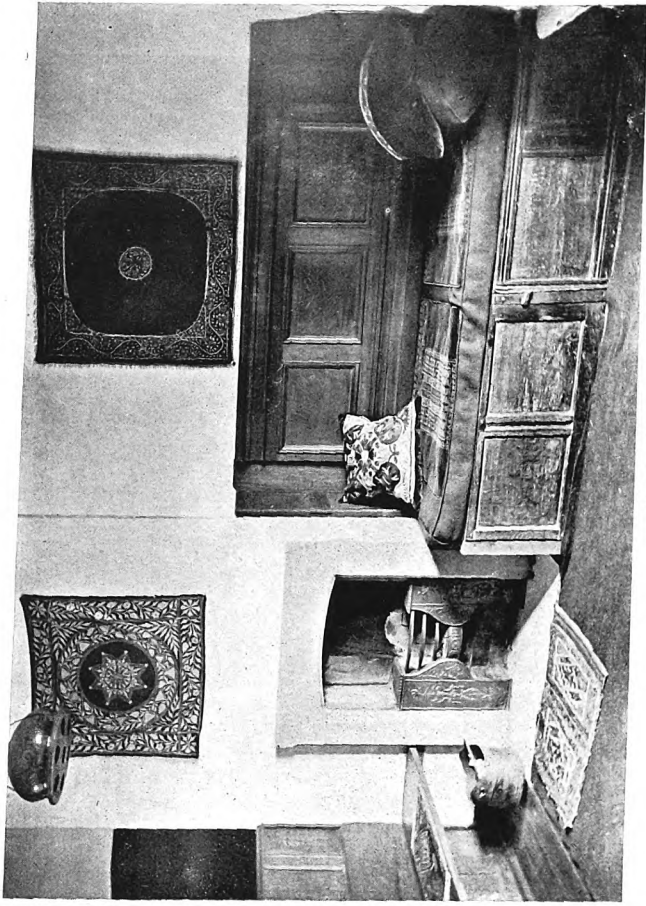
The Hall.



The Oak Parlour.



The Oak Parlour.



Persian Room.

THE STONE HOUSE, GOATHLAND, YORKS.

Photos: W. Sutcliffe, Whitby.

Plate III. August 1918





## FRENCH RENAISSANCE ANNALS.

It is because origins are eternally elusive that attempts to trace them are perennially interesting. If we knew quite definitely when the Renaissance began, the interest in it would disappear with the mystery of it. For that reason if for none other the Renaissance architecture of France is vastly more interesting than that of England. Here we know with fair accuracy when, where, and through whom Renaissance architecture first appeared. To France it came more casually and less as a matter of prescription and specification. With us it was an importation. With the French it was a sort of influenza, manifesting itself spontaneously and rather capriciously. Looking for Renaissance origins in France, you do not seek buildings, but details. To a limited extent one finds in England what may be called premonitions of the Renaissance spirit, occurring long before the style assumed structural form or was the product of definite intention; but in France these foreshadowings were much more frequent as well as much earlier.

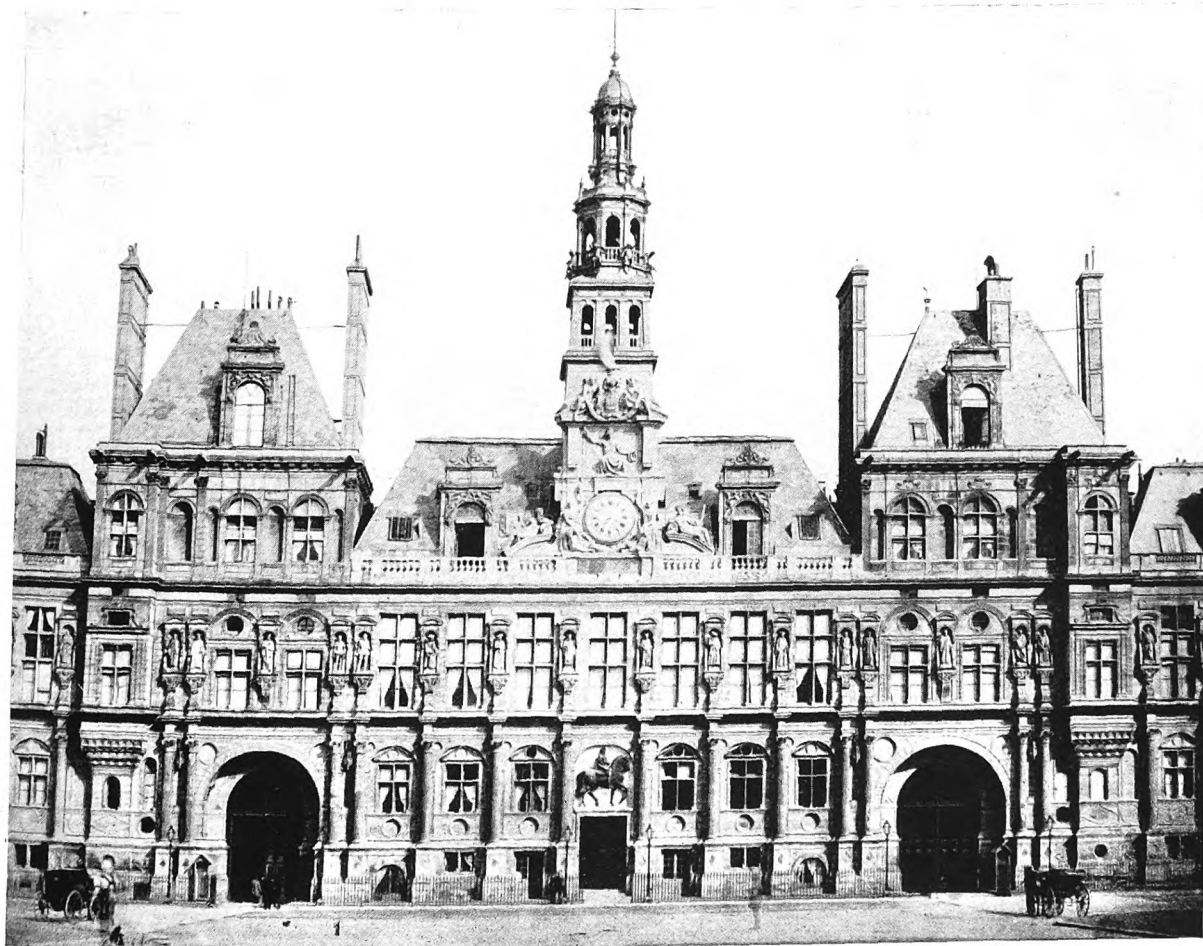
It is quite common to find in France a mixture of Flamboyant and Renaissance features, and the frequency of this grafting of the new buds on the old stock constitutes what was in fact a Transitional mode which is almost peculiar to France. It was a pretty bad style, in which unmeaning masses of ornament of Renaissance character broke out exuberantly over a Gothic structure. Medallions bearing portraits of Brutus, Tarquin, Lucretia, became very common decorative addenda to Gothic structures after their use at Château Gaillon in 1509. Square-headed Flamboyant windows were decorated with classical pilasters. At Châteaudun, the

only Renaissance feature is an egg-and-dart moulding. On the otherwise purely Gothic *Chambre des Comptes* at Paris, there is a frieze showing dolphins and fleurs-de-lis. A Gothic doorway at the *hôtel-de-Ville* at Riom is set between classical pilasters. At the *Hôtel Lallemant* there is an odd blending of Gothic and Renaissance details. Over one of the windows a shell canopy is crowned with a Gothic accolade, while the tower is crowned with a small classical temple.

A structural mixture is seen at the *Hôtel d'Alluye* (1510). Mainly Gothic, this building has on two sides of its courtyard a handsome two-story loggia, in which the arches of the lower story are supported on round columns, while rectangular posts support the upper arches. Thirteen terra-cotta medallions which decorate the frieze between the two stories show the heads of twelve Cæsars, the head of Aristotle being added as a tribute to the aristocracy of intellect. A dormer, a portal, and arabesques—Renaissance features all—render this building interesting. It would be more so if its date could be assigned with any greater certainty than that conveyed in the statement that it was constructed in the reign of Louis XI—was perhaps begun in 1498.

In that year was completed a building—the *hôtel-de-ville* at Orleans—that “claims consideration as the first attempt by a Frenchman, so far as our knowledge goes, to apply to French architecture the ideas of the Italian Renaissance.” Charles Viart was that Frenchman. “It is the façade that principally demands our attention. It is evidently the work of a man who had a native admiration for Renaissance ornament, but who was ignorant of the principles of Renaissance

construction. He had probably never seen a Renaissance building in his life, and he had certainly never heard of the canons of Vitruvius. The pilasters he so freely uses appear at first sight to be treated as mere decorative bands. But though he violates all the classical rules of proportion between the different members of an Order, he has a regard for structural realities, and it will be seen on examination that in a fashion of his own he makes his pilasters correspond to them. In many respects his use of Renaissance ornament is ingenious and artistic. The long frieze of shells over the corridors of the first story, the arabesques and candelabra on the shafts of the pilasters, the little urns on the tops of the dormers, the ornament of egg and acanthus, all testify to his native delight in these new forms of decoration. His capitals make no pretence at being



THE HÔTEL DE VILLE, PARIS, BEFORE THE COMMUNE.

(Begun 1533, completed 1628.)



classical, but like the rest of the decoration they have the true Renaissance spirit in their exuberant playfulness and joyous creative fancy. He puts dormer windows in the high-pitched roof, and simple hood-moulds over the windows of the ground floor, and he introduces niches for statues with Gothic canopies between the windows of the first story. Thus the two elements are intermingled without being fused. It is the same with the design. The square-headed windows of the two lower stories and the emphasis laid on the division between them, the frieze and cornice above the first story, all give a horizontal aspect to the building. But this is counteracted by the vertical divisions formed by the pilasters, and by the triangular gables which crown the dormer windows." Thus Mr. Arthur Tilley, in his "Dawn of the French Renaissance."

To Charles Viart is attributed also the hôtel-de-ville at Beaugency, which, built before 1626, is, except for its corbelled turrets and high-pitched roof, pure Renaissance, proclaiming its architect the first in France to adopt the new mode quite courageously and thoroughly; the turrets and the roof being a concession to the French fondness for these features, which is inveterate and ineradicable.

Mr. Tilley sees in the Bureau des Finances at Rouen, begun by Roulland le Roux in 1510, the most instructive example of a transitional building. As it has suffered the most distressing disfigurement by the insertion of shop-fronts into its façade, its original appearance has to be inferred from Sauvageot's drawing—a reconstruction that shows it as of two stories resting on arcades, the lower story forming an entresol. All the windows are square-headed, except the large central window in the upper story, which has an arched head struck from three centres. Concerning this building Mr. Tilley has the generalization that the French treated classical forms more logically than was the wont of the Italians, who did not always use the Orders constructively. In this building, for example, the architrave marks the ceiling and flooring between the two stories, the frieze marks the wall below the window, and the cornice coincides with the window-sills.

James Fergusson's account, in his "History of the Modern Styles of Architecture," of Renaissance architecture in France was written nearly sixty years ago, before photography was very extensively practised, and a long time in advance of its application to process engraving. Fergusson was therefore at a disadvantage in the gathering of materials for illustrations, nor were his facilities for reproducing them comparable for speed and cheapness with those which prevailed after the slow and costly method of engraving on wood had been superseded. All things considered, Fergusson did very well in persuading his publisher to go to the expense of illustrating French Renaissance with about sixty engravings; of which, however, the majority were taken from existing books, with acknowledgment duly made to Isabelle, Laborde, Lenoir, Rosengarten, Mariette, Du Cerceau, Durand, Sauvageot.

Fergusson, in beginning his account of French Renaissance, is a little too positive—which, indeed, is a fault that runs through all his work—in his assertion that while "in Italy it was a spontaneous growth, . . . in France it was an importation from the south, after the style had acquired completeness and consistency in the land of its birth." This, as we have seen, would be more true of its introduction into England, where it arrived so much later, but in much more definite shape. To England it came as an established fact; to France it arrived at first rather as a series of rumours or reminiscences, brought away from Italy not, one can imagine,

in the pocket, but in the mind's eye—details applied casually, as they happened to be remembered. Fergusson takes hardly any account of these early experiments. He acknowledges that "the campaigns of Charles VIII and of Louis XII had done a great deal towards making the two nations acquainted with one another," and records that "all the French architects aimed at in the early stages of the art was to adapt the details of the classical styles to their Gothic forms," but he prefers to assume that the history of the new movement begins with the importation by Francis I (1515-46) of Benvenuto Cellini, Primaticcio, and Serlio, who were all employed on work for the king at Fontainebleau or elsewhere.

Mr. Tilley, however, sees very clearly that the bud is more interesting than the full-blown rose, and he pays particular attention to examples that Fergusson seems to have thought negligible, but that in reality are far otherwise. Fergusson could not fail to note, nevertheless, that the French, in their development of the Flamboyant style, with its large square-headed openings and its general air of cheerfulness, had to some extent abandoned the Gothic spirit, and had approached that of the Renaissance. Fergusson puts it: "Anyone at all familiar with the civil architecture of the fifteenth century in France knows how the Flamboyant style had been modified to meet the wants of the age." There was clearly an approach towards what, after all, is the strongest as well as the simplest distinguishing characteristic of Renaissance as compared with Gothic—the horizontal line as compared with the vertical.

As Fergusson seems not to be very much read nowadays, it will be amusing to recall his curious if rather futile speculation as to "what the Renaissance style would have become had no Roman remains existed, and had the French never crossed the Alps: probably not so very different from what it afterwards became. The pointed arch certainly would have disappeared; so would buttresses and pinnacles; wooden roofs would, to a great extent, have superseded stone vaults in churches, and the improvement which was taking place in figure painting would probably have required the suppression of mullions and tracery in the windows. In domestic architecture, stringcourses would most certainly have been more extensively used to mark the stories; balconies would have been introduced for their convenience, and probably also cornices to mark the eaves." This, surely, is an odd example of prophesying after the event; and Fergusson continues, naïvely enough: "All this might have resulted in very much what we find now; except—and the exception is most important—that a mania would never have arisen for spreading a network of pilasters and three-quarter columns over every part of a building, whether they were wanted or not, and where they had not even the merit of suggesting a reason for their employment." Fergusson was never contented to be a mere recorder: he must be critical at all costs, whether the occasion demanded it or not. Statement and exposition seldom sufficed him; he must needs bring in a verdict as an addendum to his own more or less judicial summary. He is, in effect, a dogmatic historian after the manner of Macaulay or Freeman, rather than a patient investigator and modest propounder of facts in the manner of the modern philosophical school—the plodding Stubbs, for example, who praised Freeman in like measure as Freeman lauded him—"Stubbs butters Freeman, Freeman butters Stubbs," as the undergraduate put it.

It is a commonplace of writers on the subject that the French Renaissance affected chiefly the secular buildings. Fergusson seems to think that this fact is sufficiently accounted for by saying that "Francis I was no church-builder." There is but little more to say on a point that should be perfectly



ANET: THE ENTRANCE FRONT (1560-66).  
Philibert de l'Orme, Architect.



obvious, namely, that the Renaissance was essentially a secular movement, a break-away from clerical traditions, a reversion to classical or ante-clerical type. Architecturally, therefore, it found its most appropriate expression in secular building. Naturally clericalism, or scholasticism, fought shy of it, or met it to fight it, novelty being the foe of orthodoxy, and the Renaissance style in architecture an impudent innovation, a defiant departure from sanction and sanctity. Mr. Tilley says: "How stubborn was the resistance that it [Gothic] offered to the new style may be judged by the fact that even at the close of the sixteenth century France did not possess a single large ecclesiastical building that was Renaissance in design as well as in detail. The great church of St. Eustache at Paris, though it was almost certainly designed by the Italian architect Domenico da Cortona, and though all its details are Italian, is in plan and structure a Gothic mediæval cathedral." It is only, as he says, in small church buildings of the sixteenth century that we find examples of pure Renaissance construction, and the earliest of them—the chapel of St. Ursula in Toul Cathedral—belongs to the fourth decade; and one can imagine that the innovation was regarded as impious by those who not only venerated Gothic for its inveterate traditions of piety, but hated Renaissance because of its secular and pagan associations. Yet, oddly enough,

although in France ecclesiastical prejudice held out long against the innovation, in Italy it was the Churchmen who were readiest to adopt it. To account for this difference of attitude would involve tedious psychological analysis, which would probably lead us to much the same conclusion that can be reached in a single step—that is, that an innovation of native growth is received with less suspicion than one that is imported by gay princes whose use of it causes it to be classed promptly among the pomps and vanities.

St. Eustache, Paris, which is one of the earliest churches in France to come under Renaissance influence, was not begun until 1532, nor completed until nearly a century later; yet, as Fergusson says, it was in reality "a Gothic five-aisled church in all essentials both of arrangement and construction, and it is only in the details that the experienced eye perceives the influence of classical art and remarks the unhappy effect which results from trying to adapt the forms of a particular style to purposes for which they were not originally intended." Very magnanimously he admits—what is a palpable truth, if an unpalatable one to the purists—that, "notwithstanding, it cannot be denied that St. Eustache is a very beautiful and elegant church." Its dimensions, as given by Fergusson, are: 328 ft. from east to west, nearly 150 ft. in general width, and 90 ft. in height to the ridge of the vault; but, while every



THE LOUVRE, PARIS: EAST FRONT (BEGUN 1664, COMPLETED 1674).  
Claude Perrault, Architect.

detail is elegant, the collective effect is unsatisfactory. "Everywhere the eye is offended by the attenuation—it might almost be called the wiredrawing—of classical details, and the stiling that becomes necessary from the employment of the flatter circular arch instead of the taller pointed one. The hollow lines of the Corinthian capitals are also very ill adapted to receive the impost of an arch; and when the shaft is placed on a base taller than itself, and drawn out, as is too often the case here, the eye is everywhere shocked, the great difference being that the Gothic shaft was in almost all instances employed to indicate and suggest construction, and might therefore be 100 diameters in height without appearing weak and inappropriate. In Gothic art, the real construction was in the pier or wall behind it; but the Roman Orders were the construction itself, and are only appropriate where they are so—when used merely to suggest it, they become ridiculous." Thus Fergusson; but for his useful custom of giving a reason for the faith that was in him, he might have put the cardinal fault in a single sentence. It was that of an attempt to reconcile horizontal detail to perpendicular structure.

St. Sulpice does not come within the period to which Mr. Tilley confines chiefly his attention. He is mainly concerned with early "sixteeners," and the western façade was added (by Servandoni) in the middle of the eighteenth century, although the church was begun in 1655 from Le Vau's designs. Fergusson considers that this church, though not without faults, is one of the grandest of modern Europe. Its porch, 205 ft. wide, rises, in two Orders (the lower Doric, the upper Ionic), to a height of 160 ft. to the top of the balustrade. In the lower stage, the Doric Order is doubled by setting one column behind another. These columns are 40 ft. high, those above them being 38 ft. Fergusson, remarking that Servandoni originally proposed to place a pediment between the towers, adds, "but happily this was not carried out." He was misinformed: the present balustrade takes the place of a pediment that was destroyed by lightning in 1779. Indeed, the towers rather convey the impression that some means of tying them together would support them in their weakness, would fill a rather awkward gap, and would soften the somewhat abrupt change from the horizontal to the perpendicular—would, in effect, unify the composition. Cruciform in plan, the building has a total length of 432 ft., is 174 ft. wide, and 99 ft. high.

Very few municipal buildings in France can be cited as monuments of the introduction of the Renaissance mode, which, as we have seen, chiefly affected the palace and the mansion. Perhaps the earliest instance of the application of Classic details to a civic building is the hôtel-de-ville at Orleans, in which "all the details are elegant, and combine many of the beauties of both the parent styles; but neither used appropriately in this example, being jumbled together in most admired confusion." It was a pronounced example of that traditional style that is peculiar to France. In the hôtel-de-ville of Paris, however, there is no trace of Gothic detail, and no very powerful suggestion of Gothic feeling of any kind. Although the first stone was laid in July 1533, the work was soon afterwards suspended, to be resumed in 1549, when designs made by Domenico Boccadoro da Cortona were adopted. A keystone in the left portico of the central court bears an inscription stating that Marinus de la Vallée undertook the continuation of the work in 1606, and finished it in 1628; while another inscription states that the central pavilion and belfry were finished in 1608. It suffered serious damage during the war of the Fronde, and was even worse mauled in the Revolution of 1789. In 1801, when it became the seat of the Prefecture, it was repaired by Molinos; and in

1837 it was immensely enlarged, becoming four times its original size; the work, which comprised the present corner pavilions and all the other outer buildings completing the rectangle now occupied, was completed in 1841, at a cost of fifteen million francs. For its general character the façade mainly depends on the engaged Corinthian column, alternating either with windows or with niches filled with statues, while its strength and nobility of form are derived from its flanking and intermediate pavilions.

Perrault (born 1613; died 1688), who designed the eastern façade of the Louvre, was educated for the medical profession, but it is evident that he was a born artist and a true son of the Renaissance. It is easy to find fault with his façade—that it is much too long (565 ft.) for its height (95 ft.); that its base looks weak; that recesses or projections are wanted to redeem the frontage from monotony; that a more varied skyline would be a vast improvement; that the front is little more than an architectural screen. This may be very true; but, when all is said, Perrault's work compels admiration for its beauty and nobility. Fergusson's judgment on it still holds good—"that it has not been surpassed in modern times either for elegance or propriety."

Mr. Tilley states that the mausoleum chapel of Anet was built probably between 1560 and 1566, and he observes that, like the Valois Mausoleum at St. Denis, which was designed by Primaticcio—who, however, did not live to see the foundations laid—it was roofed with a dome, that throughout the sixteenth century the use of the dome was confined to relatively small chapels, and that the earliest French church in which this characteristic feature is the determining factor of the design is the Church of the Visitation at Paris (1632-4: François Mansard, architect).

Mr. Tilley's book is well and judiciously illustrated; but the views here shown are not reproduced from it, nor do they all refer to the dawn of the Renaissance. Perrault's Louvre façade is shown rather because it represents the movement at high noontide, and St. Sulpice for much the same reason. The Anet Mausoleum Mr. Tilley mentions, but does not illustrate.

In tracing French Renaissance architecture to its Italian sources, Mr. Tilley gives due credit to the influence of the graphic arts, but rightly premises that "we must guard ourselves against attaching too much importance to this channel of information"—a caution that has special reference to the miniatures in which Jean Fouquet showed classical buildings such as he had seen in Italy. Miniatures could have been seen by but few. It was rather, Mr. Tilley assumes, through drawings and engravings in the possession of Italians settled in France that the revelation was made: he cites the engraving of the Judgment Hall of Pilate, with its Corinthian columns, its barrel vault over the central portico, and its flat coffered vaults over the side porticoes, attributed to Maso Finiguerra. He mentions other engravings, one of which shows the Arch of Constantine; while a knowledge of Renaissance ornament could have been derived from engravings such as the Twelve Arabesques by Zuan Andrea. But the Renaissance got its most substantial start in France when Charles VIII brought back to Amboise from his Italian expedition twenty-one artists, including two women.

Architecture is apportioned no more and no less than its due place in Mr. Tilley's valuable book; but, whether he is distilling the essence of Baron de Geymüller or of Mr. W. H. Ward, or of the score or so of other authorities he cites as occasion arises to consult them, or whether he is giving us the results of his extensive personal visits to buildings



described, he is always equally happy in hitting upon the right feature for comment, and upon the right thing to say about it. Oddly enough, the only exception to this general rule of felicitousness occurs in the first chapter of the book, and does not relate directly to architecture. He thinks it well to start "from the man who was the real source of the Italian Renaissance"—to wit, Petrarch. "The little drawing which represents the Sorgues flowing out of a rock above Vacluse, and which is presumably by Petrarch's hand, symbolizes the whole movement. The stream is the Renaissance, the rock is Petrarch." This is very pretty, but it unduly narrows the issue, and we have not the smallest faith in the process. The Renaissance was so much broader and deeper and longer than a stream; and many streams and tributary rivers have helped to make its volume.

It may be convenient (or perhaps it is merely mildly sensational) to consider Petrarch "the first modern man of letters," "the first modern writer of autobiography," "the first modern tourist," "the first modern man," and all the rest of it; but to thrust these attributes upon one poor short-lived man, making him the epitome of his age, the abstract and brief chronicle of his time, is a device that is more popular than scientific. It is a concession to hero-worship, and brings the facts to a false focus. In our view, Petrarch was a product of his environment, a small channel of a large reservoir, the shaft to the furnace.

This, however, is but a very small blot—and that it is a blot at all is mere assumption—on a very fine book, in which every phase of the Renaissance in France is studied with philosophical patience and scholarly acumen. It is the product of years of labour that, judging from the agreeable style in which its fruits are presented, must have been delightful. Mr. Tilley has—to use an expressive vulgarism—produced one of the "books that count." It is, as we have seen, strong in the architectural section. So far as we are able to judge, it is no less authoritative—certainly it is no less interesting—in its treatment of the other rays of the dawn—its discussion of Renaissance beginnings in Italy; of the vehicles or media of its dissemination to other

countries, particularly to France; of premonitions of the French Renaissance; of the momentous results of the expedition of Charles VIII; of the fruits of the French occupation of Milan; of the Renaissance in letters, including the study of Latin and Greek and the notable men who promoted it; of humanism in general; of French literature; of art, including architecture, sculpture, painting. It is a book that will be devoured voraciously by those whom its subject attracts: and there is no wider intellectual appeal.

R. D.

*"The Dawn of the French Renaissance." By Arthur Tilley, M.A., Fellow and Lecturer of King's College, Cambridge. Cambridge: At the University Press. London: Fetter Lane, E.C. 4. Edinburgh: 100 Princes Street. Price 25s. net.*



CHURCH OF SAINT-SULPICE, PARIS: WEST FRONT (BEGUN 1733).  
Servandoni, Architect.

## THE DEVELOPMENT OF BIRMINGHAM

SINCE the passing of the Housing and Town Planning Act, in 1909, the energies of town planners generally have been largely taken up with the creation of new lay-outs in areas previously undeveloped; and in this particular direction some interesting and valuable work has been accomplished. But with regard to the improvement of our great cities, little has been done beyond the occasional widening of existing thoroughfares and such-like casual and piecemeal operations, which were just as well, or just as badly, performed before the legislative enactment of 1909. Town planners have fought shy of the large cities, and for very good reasons.

It is one thing to create a Canberra on the virgin plain, but quite another to transform a huddled hotch-potch of ugly streets and buildings into a fine and spacious city. It is one thing to plant down your avenues and boulevards, squares and crescents, civic centres and public monuments, upon an untouched site where the only difficulties are those which nature has created, but quite another to reconstruct a squalid town of hoary antiquity, already densely built upon, and rich in all the snares, obstructions, and entanglements associated with a mediæval system of land laws. The cost of the most trifling improvement under these conditions is enormous, as all who live in a big city know only too well. Occasionally, of course, it is possible, by a great sweeping stroke, to wipe away a slum area and build through it a fine thoroughfare which, by the enhanced rental values created, will more than compensate for the expenditure originally involved. These opportunities, however, are rare; and the hard fact remains that, in the majority of cases, improvements are enormously costly and are only to be carried out at a financial loss. All reformers agree, of course, that, in the interests of health and amenity, this loss should be very properly incurred and borne by the community; but, unfortunately, the average Englishman has only a moderate appreciation of the value of hygienics, and often is totally lacking in a sense of civic pride. Hence much educational work is necessary before full advantage can be taken of the facilities for civic improvement that are now available.

It was perhaps partly with this idea in mind that Mr. William Haywood, F.R.I.B.A., prepared his recently published book on "The Development of Birmingham." Here is a work which, as much by its persuasive reasoning as by its illustrations, should fire the imagination of the least enthusiastic member of the community. True, the author confines his proposals to Birmingham alone, but most of the problems that he tackles are present, and just as urgently demanding solution, in the majority of the big towns throughout the country. Roads, railway stations, public buildings, educational centres, public monuments and memorials, parks and open spaces—in how many cities are these and countless other elements so perfectly designed and arranged that they stand in no need of augmentation or improvement? We venture to say in none. The problems of Birmingham are the problems of most other cities; hence we offer no apology for referring to Mr. Haywood's proposals in some detail.

These are contained under fourteen principal sections, headed as follows: "A People's Hall," "Pleasure Grounds and Zoological Gardens," "A Scheme for Improvements to New Street Station," "Development of the Station Area," "Development of the M.R. Sidings Area and Wharfage,"

"Extension of Bath Row and Sheepcote Street," "Development of the L. and N.W.R. Sidings Area and Wharfage," "Improvements to the Parade," "Improvements around St. Martin's Church," "The Approach from the Station to the Town Hall," "A Town Centre," "The Future Municipal Buildings," "The Plan," and "Rate and Method of Development."

The effect of these prodigious improvements may be seen by a comparison of two large plans which Mr. Haywood has included in his book—one showing Birmingham as it is, and the other as it would be if the author's scheme were carried out. Certainly we should find ourselves in a transformed and vastly improved Birmingham; but, without Mr. Haywood's reassuring words, we should tremble to think of the cost. "The scope of the work to be done," he writes, "is of course considerable, but it is curious to find that our task is made easier by the very defects of which we have such good cause to complain; the areas of derelict property which now occupy a portion of the very heart of the city being comparatively easy to develop, because unobstructed to any great extent by costly errors in building." This explanation largely removes the principal and inevitable objection (that of cost) to any great scheme of improvement, so we may study Mr. Haywood's suggestions with more than academic interest.

In view of the increased attention that is now being given to the social welfare of the people, perhaps the most attractive of Mr. Haywood's many suggestions is that of a People's Hall, of which building illustrations are reproduced on pages 40 and 41. The scheme is best described in Mr. Haywood's own words:—

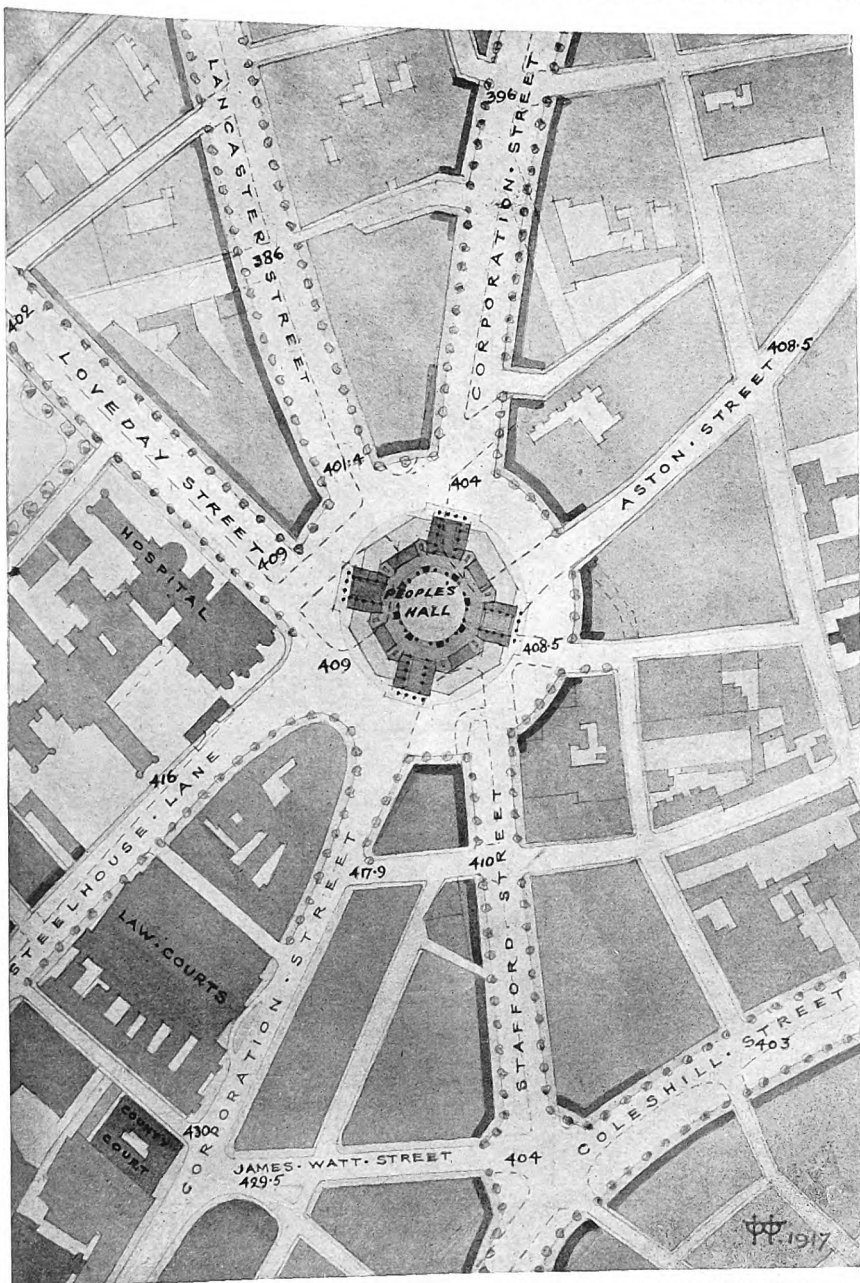
"The accommodation indicated," he writes, "may be taken as suggestive only, and subject to further consideration; but underlying any selection for this purpose there should be an endeavour to produce a repercussion of interest, the building being made to serve as many attractive purposes as possible, so that at all times it would have an air of activity.

"An important place in the scheme is given to bathing facilities, which we will consider an agreeable necessity, although in this we make a great descent from the opinion of the Romans, for whom bathing was a luxury worthy of colossal magnificence. . . .

"A complete bathing establishment is placed on the lower ground floor (with heating and pumping in the basement). There are two full-size swimming ponds, with galleries at ground-floor level; two Turkish baths, fifty-six ordinary baths, twenty-six cubicles for electrical massage, sulphur and other medical treatments, and a hair-dressing saloon; the whole being approached either by stairs or lifts from the promenade on ground floor, or by a short flight of steps from the rotunda, which in this connexion serves as an attractive lounge. In the centre of this floor is a cinema theatre, with a seating capacity of nine hundred, which is also intended for Sunday lectures and concerts.

"On the ground floor is the rotunda, a large hall for general assembly, a sort of winter gardens where orchestral music would be given every day, and in which light refreshments would be served. This hall measures 100 ft. in diameter under the dome, or including the promenade, which is at a rather higher level, an average of 155 ft. It is approached through four arcades of shops or booths, and is the rendezvous of the whole building. All parts of the building





PLAN OF ROAD IMPROVEMENTS AND SITE FOR "PEOPLE'S HALL."

are reached from the promenade by means of convenient stairs and lifts, and public cloakrooms and lavatories are placed on a mezzanine, ten feet above the ground floor.

"The first floor has four small halls, 57 ft. by 55 ft., each of which has a gallery in addition, 10 ft. wide, and approached from the room itself or from the mezzanine floor above. One hall is proposed for a restaurant and another for reading; the remaining two for lectures, whist drives, private parties and celebrations, bazaars, etc. The four large rooms on the diagonals, each 50 ft. by 17 ft., are suitable for writing or games.

"The mezzanine above the first floor, in addition to four rooms for billiards, has eight suites of three rooms each, on the periphery of a central area; each room is 12 ft. by 12 ft., and each suite can be thrown into one large room. Together with similar rooms on the two floors above, there are twenty-two groups, or sixty-six rooms, and they are suggested as the headquarters of the numerous sporting clubs, associations, leagues, and other coteries in the town, for which purpose they are admirably suited. They have all the convenience of lavish social accommodation, with the opportunity of hiring small

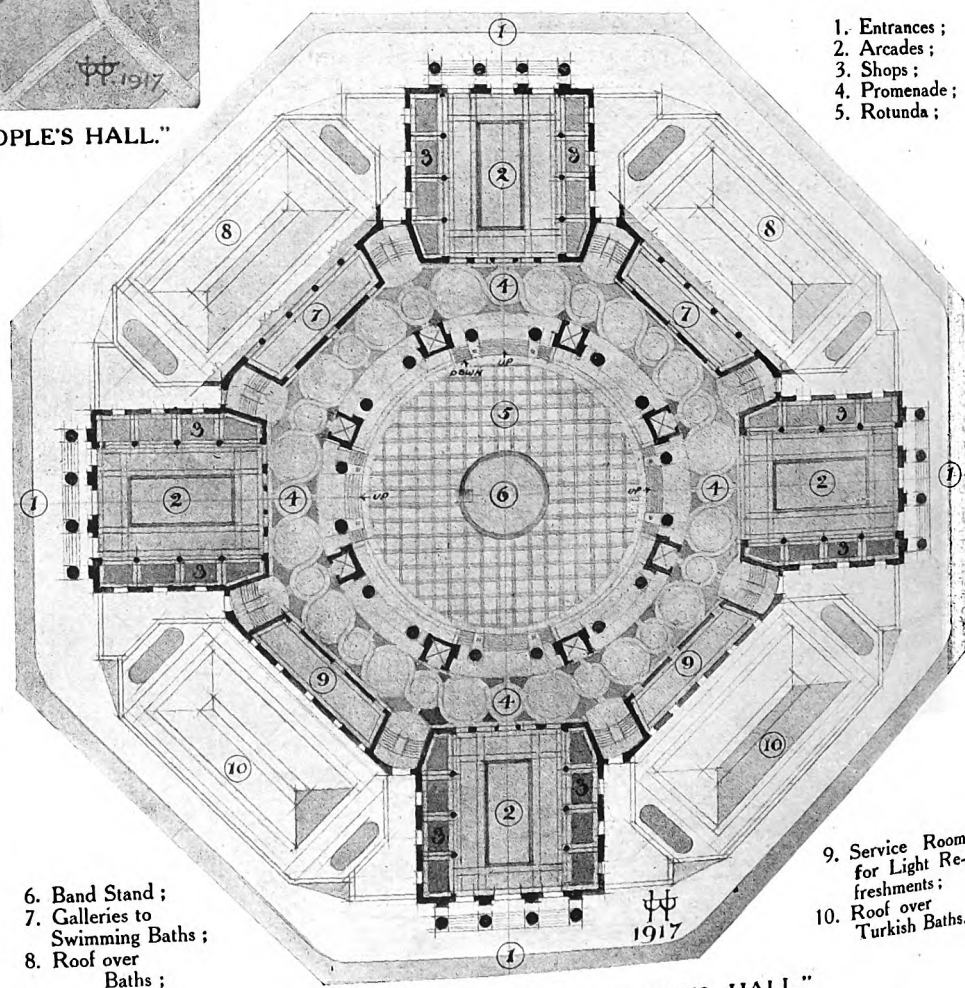
halls for special occasions, while for general routine their rentals would be limited to one or more small rooms for administrative purposes and private affairs.

"On the second floor are three halls for concerts, lectures, variety entertainments, and public meetings. Each has a stage, and including the gallery will seat 600. In connexion with these are suitable cloakrooms and lavatories, and in the remaining arm of the building there is a gymnasium, 66 ft. by 55 ft.—which could, if necessary, be increased to 75 ft. by 55 ft. This section has additional accommodation on the floor above, where two of the rooms on the diagonal are for special training, and also on the roof, where there is a covered running track on a diameter of 110 ft., the outer areas being available for drilling; or as an alternative proposal, the running track, which is also available as a promenade, could be combined with a roof garden.

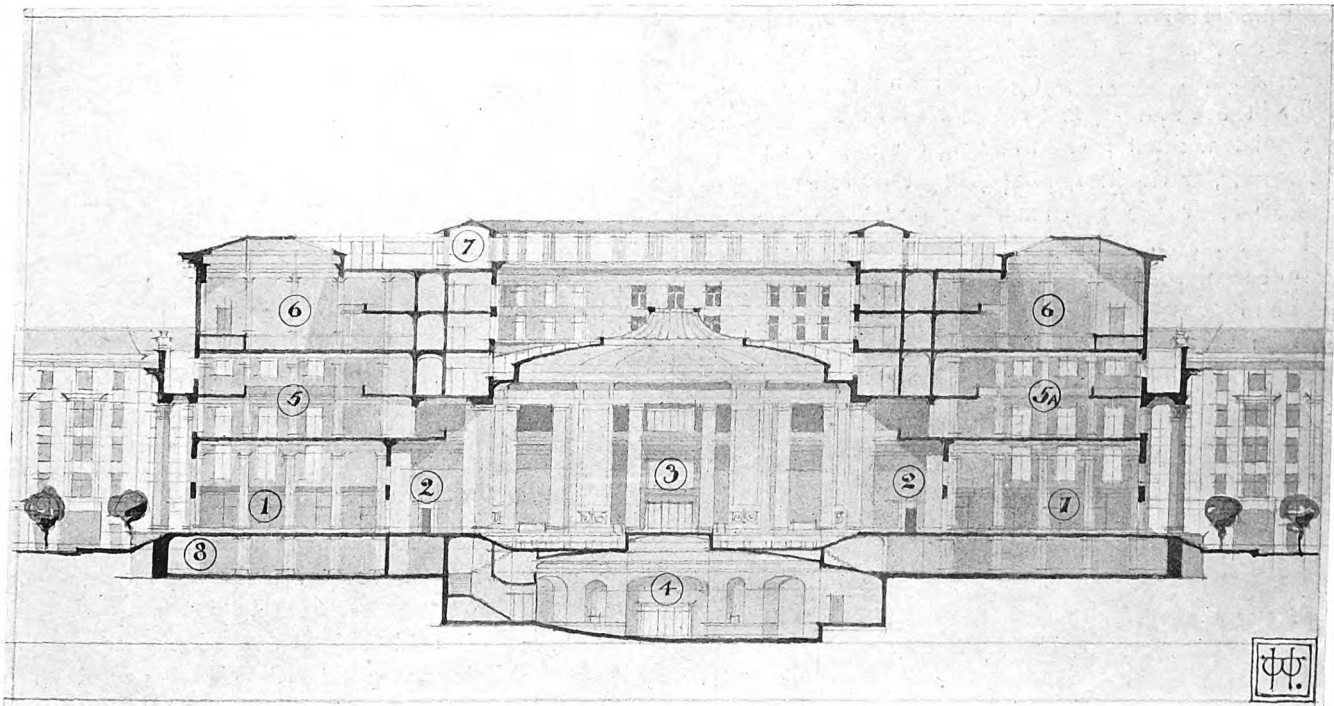
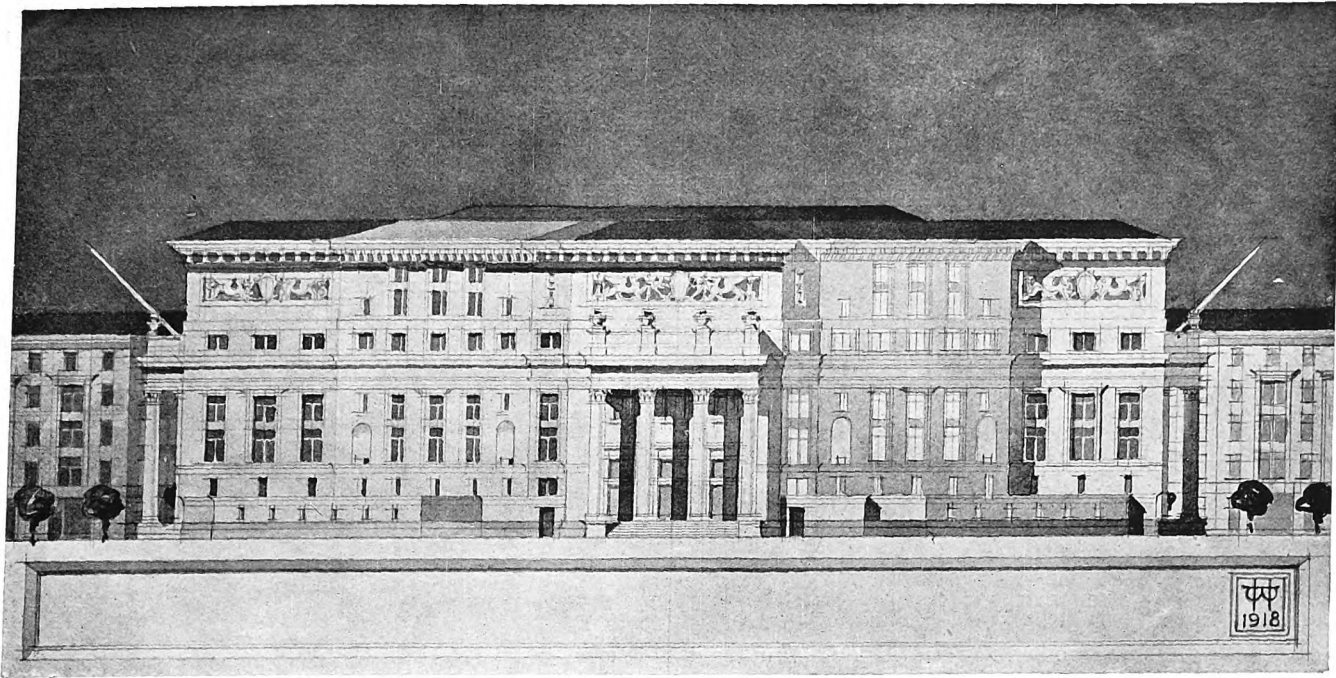
"It is not necessary to say anything of the elevations except that they should be well done. The advertising quality of the building, by which I mean its power of attraction, is of great importance, and should be attended to as a matter of business.

"The site is also important. The position selected is shown on this page, where it will be seen that the proposal is to work the site out of a road improvement, by which means it can be obtained at a cheap rate.

"Apart from any question of town planning, the eight roads intersection at the end of Steelhouse Lane needs attention, and there will be no better time for this than immediately after the War, before new leases are taken up and new difficulties created; moreover, in any general scheme of improvements, intersections of this sort will probably be taken first, because these are the



GROUND-FLOOR PLAN OF "PEOPLE'S HALL."  
(From "The Development of Birmingham.")



1. Arches ; 2. Promenade ; 3. Rotunda ; 4. Cinema Theatre ; 5. Restaurant ; 5a. Reading Room ; 6. Halls for Lectures and Variety Entertainments ; 7. Running Track and Roof Promenade.

"A PEOPLE'S HALL": ELEVATION AND SECTION.  
(From "The Development of Birmingham.")

points of danger, which should be made safe and commodious before facilitating traffic towards them.

"It will be seen that a circus of 445 ft. diameter is proposed—measured on the street plan as left by the widening of the arterial roads—cutting away certain portions of adjoining sites; the building area suppressed being about 5,754 square yards, against which a new site is created in the centre area of 8,711 square yards, so that, after allowing a width of 85 ft. for the circular road, there is a gain of 2,957 square yards in building area, in addition to a great improvement in the road plan at this point. With this interesting result I must leave the allocation of values to the experts, who will say what should be charged to road improvement and what to the new site respectively.

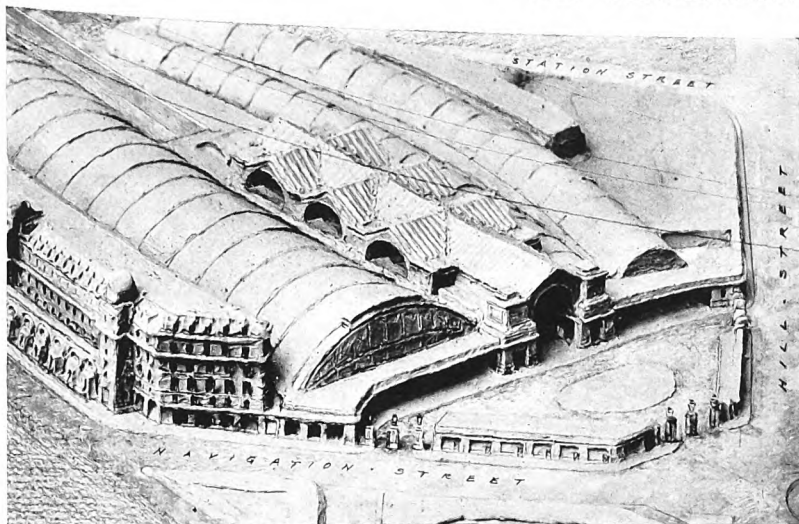
"Something must be said as to the cost of the building. At pre-war rates (post-war costs are impossible to estimate) this would be about £225,000."

Mr. Haywood makes some interesting suggestions for the improvement of New Street Station. "In no class of building," he writes, "should there be greater orderliness than in railway stations, and in most English stations one could scarcely have less. Huge crowds of people, many of them strangers, are received and cleared daily under conditions which belong to an earlier, more leisurely, and less numerous generation.

"A modern station should be so arranged that every operation incidental to travel is provided for just in the one spot it ought to occupy; there should be no doubt possible as to the whereabouts of such things as trains, ticket booths, post and



## THE DEVELOPMENT OF BIRMINGHAM.



BIRD'S-EYE VIEW OF THE NEW STREET STATION SCHEME.

(From "The Development of Birmingham.")

telegraph offices, waiting and refreshment rooms, luggage or cloak storage, inquiry office, railway company offices, entrances, exits, agencies, touring and shipping offices, exchange, matron, stalls for papers, etc., lavatories, barber's shop, and so on. There is often but little time to hunt for these things, and as they are usually scattered in the most unlikely places, much time is lost, and an unnecessary strain placed upon both passengers and officials.

The accompanying drawings (see this and facing page) show how these up-to-date needs may be met at New Street Station without going to any great expense—such, for instance, as would be entailed by rebuilding, or by applying the drastic treatment adopted for the New Central Station, New York, U.S.A., where practically the whole station, with the exception of the main hall, is buried under roads and building sites. A glance at the model on this page will show the simplicity of the present proposal, which is to plan a large hall for general purposes on a portion of the road which now cuts the station in two. In this position it is equally available for either section of the station—the L.N.W.R. or M.R.—and by flooring over the two areas on each side of this road, it is possible to obtain a large forecourt 3,900 square yards in area, with entrances at three points, giving a maximum convenience to traffic movement. Along this forecourt stretches a passenger loggia for arrival and departure, from the centre of which the booking hall is entered, luggage being taken direct from the loggia to the train or to the cloakroom by means of lifts and the existing subways.

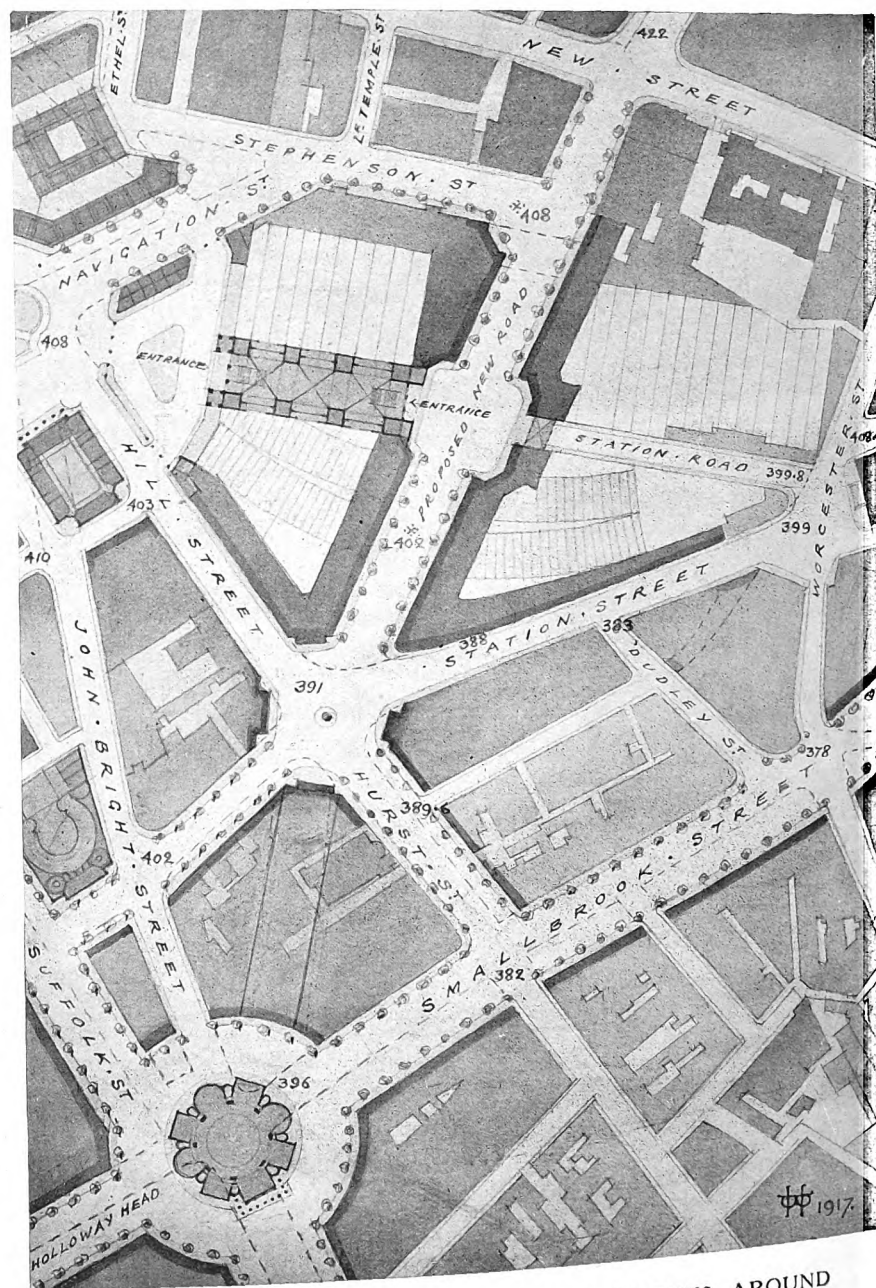
"The main booking hall is 220 ft. by 45 ft. at floor level, which is 14 ft. below the entrance court, and therefore at practically the same level as the existing bridge; it gives immediate access to all the offices already mentioned, and to others shown on the drawings, while at the street level, and approached from the entrance hall, are the offices of the companies, the London and North-Western offices on one side, and the Midland on the other.

"It will be seen that both these offices and the ticket offices below are fitted in between the columns and trusses of the great roof over the tracks, the structure of which is by this means left intact, while a great deal of necessary accommodation is obtained without encroaching upon the floor area of the booking hall. Each of the piers carrying the vault of the hall contains one bay of the station roof and the extremities of two

of its trusses, and each of the lateral bays of the hall spans two bays of the roof, thus leaving a truss partially exposed in the centre, where it is incorporated in the general design and suitably masked."

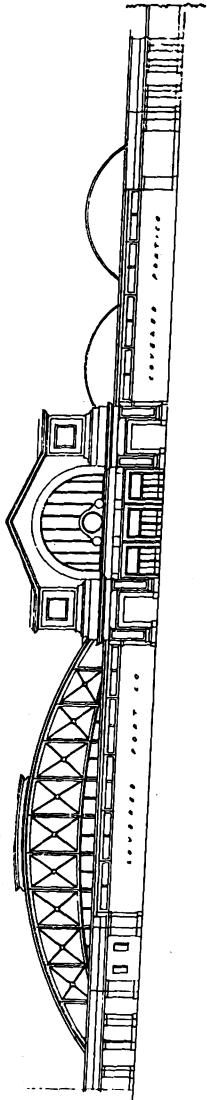
Perhaps the finest of Mr. Haywood's projected improvements is the Town Centre—a very ambitious scheme involving a large area of ground in the neighbourhood of Suffolk Street, Broad Street, the Parade, and Holloway Head. Here a clean sweep would be made, and in place of the rather squalid buildings at present existing we should have a fine formal lay-out—a central garden around which would be grouped the following buildings:—

"The cathedral; two exhibition halls, for the general purposes now served by the Curzon and Bingley Halls; a natural history museum; the War Museum and Memorial; sites in reserve and suitable for musical, literary, or collegiate purposes; a site in reserve for municipal use; an opera house or theatre, placed on the detached site between Easy Row and Summer Row; additions to Mason's College; a library extension, which would have the advantage of leaving the existing building in use, and permit the allocation of special sections for a children's library, a commercial

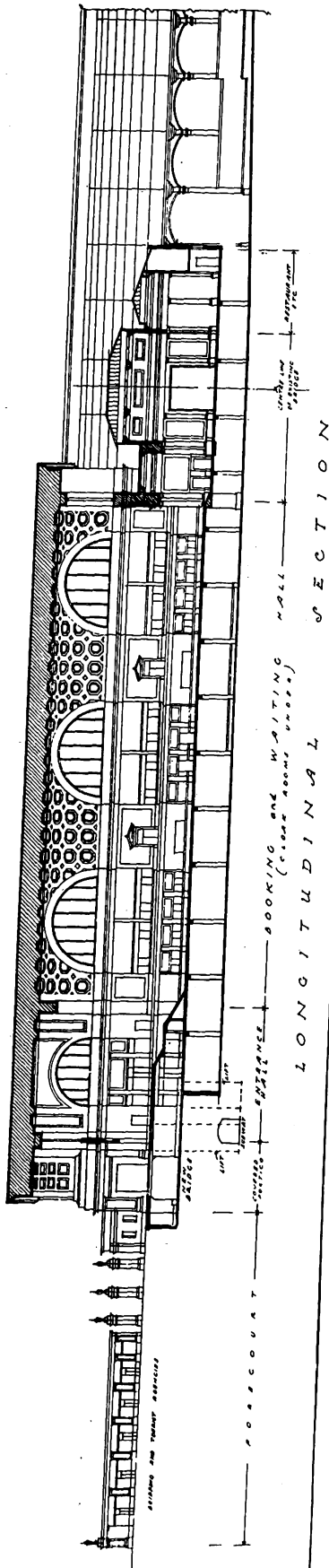


PLAN OF A NEW ROAD AND IMPROVEMENTS AROUND NEW STREET STATION.

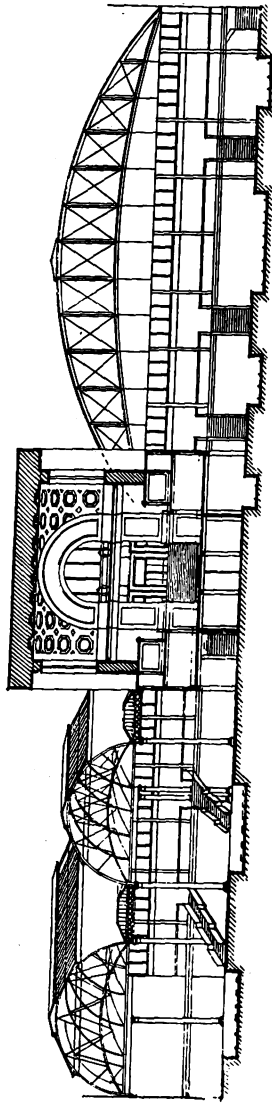
(From "The Development of Birmingham.")



ELEVATION & FORECOURT



LONGITUDINAL SECTION



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SUGGESTED IMPROVEMENTS TO NEW STREET STATION, BIRMINGHAM: ELEVATION AND SECTIONS.  
William Haywood, F.R.I.B.A., Architect.

(From "The Development of Birmingham")



library, etc., the whole building being served by a modern system of book delivery from an efficient stackroom; a hall of consulates, or bank; a post office, in a convenient position for subterranean communication with the railway, and having a large central hall for the public; a municipal building; and a hall for the exhibition of historical and modern machinery, samples of local manufactures, and loan exhibitions of the latest machinery devices—a sort of town show-room of goods, for the information of our manufacturers, and the display of their outputs.

“The total garden area measures four hundred yards long by a width of fifty-seven yards, and without being unduly large, is sufficiently spacious to give a proper setting to the buildings around. Within an enclosure of formally arranged trees, there are fountains, lawns, seats, bandstands, shrubberies, and pedestals for statuary, which in their ensemble would give character to the civic centre, and add greatly to its amenities.”

Mr. Haywood's proposals embrace many other interesting schemes, to which we have no space to refer in detail. Should this great project materialize in its entirety, Mr. Haywood will have done for twentieth-century Birmingham what Wren sought to do for London, what *was* done by Haussmann for Paris, by Playfair for Edinburgh, by the Woods for Bath.

The book is illustrated with many excellent drawings by the author—three being reproduced in colour. An introduction is contributed by Mr. Neville Chamberlain, who has good reason for his belief that the book “will greatly stimulate public interest in the possibilities of future development in Birmingham.” More, it will be studied as a notable addition to the literature of town planning.

*“The Development of Birmingham.” An Essay with drawings and designs by William Haywood, F.R.I.B.A., and an introduction by Neville Chamberlain, J.P. (Copies obtainable, price 6s. 6d., from B. T. Batsford, Ltd., 94 High Holborn, London, W.C. 1.)*

## PAISLEY ABBEY CLOISTERS RESTORED.

THE Abbey of Paisley was founded by Walter the Steward in the year 1163. Some interesting fragments of the work of this date were found during the excavation for the choir now in process of construction, as a restoration of the great choir founded by King Robert II towards the end of the fourteenth century.

The abbey cloisters—enclosing an irregularly shaped garden about fifty-eight feet by fifty-two feet—were designed in the Transitional style, about the year 1180. The cloister garden

is open to the public street, as the mediæval building which enclosed it on the west side was removed about the year 1874. The Place of Paisley—the old mansion-house of the Duke of Abercorn, and now the property of the church—was built upon, and incorporates fragments of the monastic buildings on the south and part of the east of the cloister. The long two-storied gallery of the mansion-house occupies the site of the south walk of the cloister.

The restored work which is here illustrated is the

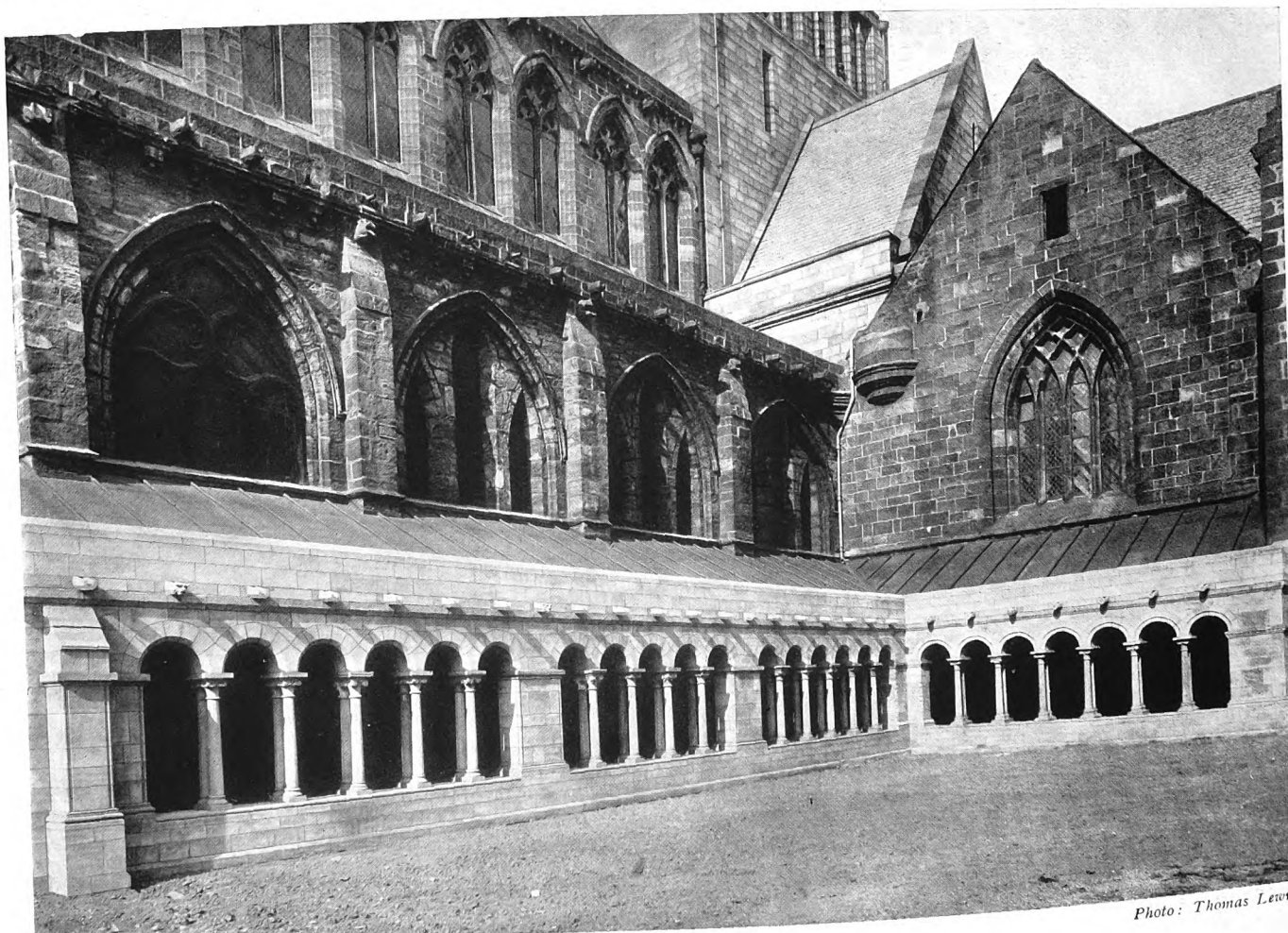


Photo: Thomas Lewis.

THE CLOISTERS, PAISLEY ABBEY.  
Restored by P. Macgregor Chalmers, I.A.

north and east walks of the cloister, forming a covered entrance to the church and connecting the church with the Place.

Mr. Macgregor Chalmers, the architect, was fortunate in discovering two of the twin capitals of the original arcade of the cloister, and upon this clear evidence his designs were prepared and the work was executed. The ancient capitals find their place in the new work.

The restored cloister was the gift of Mr. and Mrs. A. F. Craig, in memory of Archibald Craig, Gateside, Paisley.

abbey was founded originally as a priory. Its lands were erected by James II into a regality, of which the abbot was lord, and the abbey formed the mausoleum of the Stuarts until their accession to the throne. The abbey was burned in 1307 by the English and in 1561 by Lord Glencairn. In 1484 the grounds were surrounded by a lofty wall of hewn stone, about one mile in circumference. In 1553, Claude Hamilton, a boy of ten, fourth son of the Duke of Chatelbault, was made abbot *in commendam*, and in 1587 the lands and the abbey were made a temporal barony in his favour.

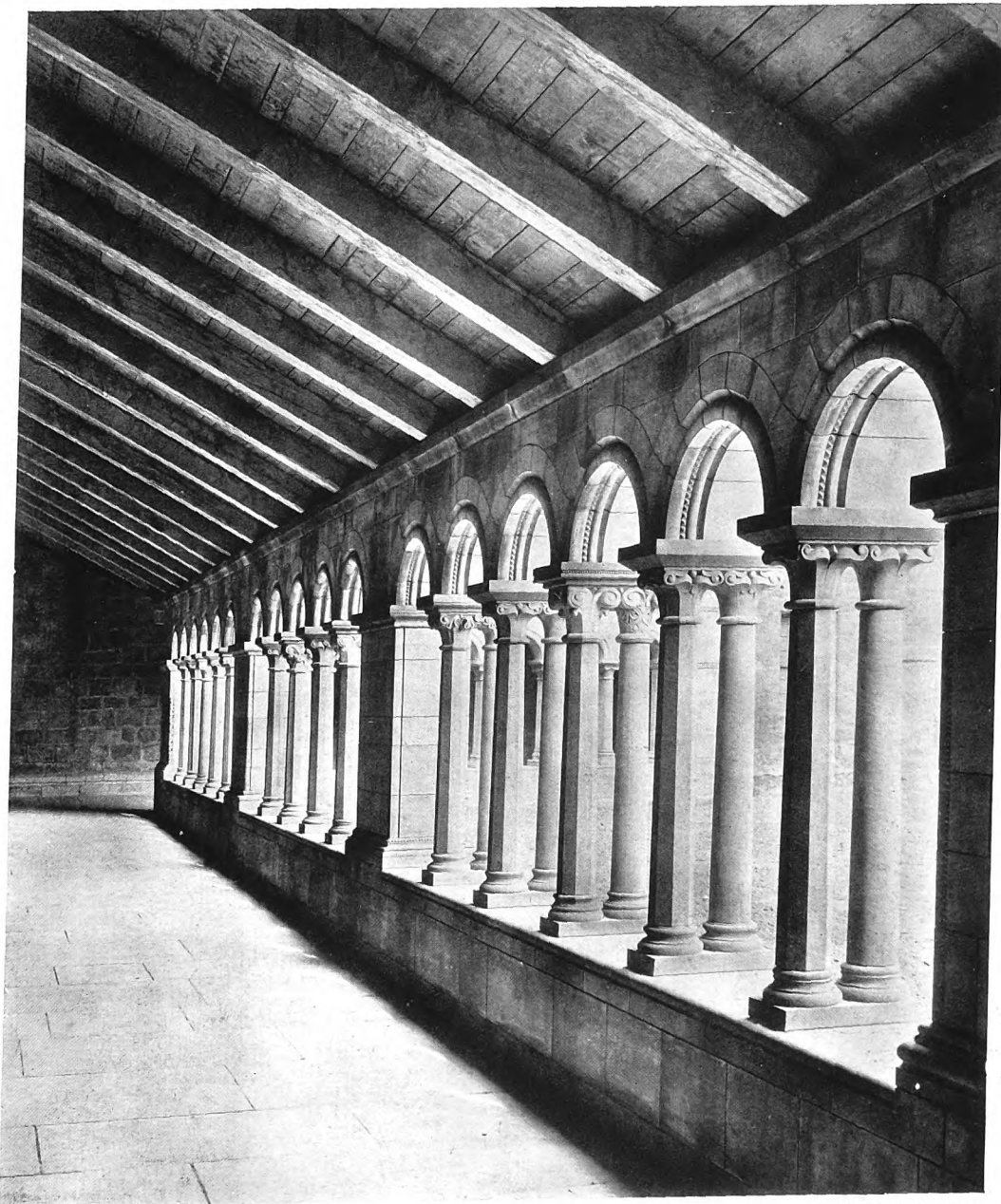


Photo: Thomas Lewis

VIEW UNDER CLOISTERS.

The builders were Messrs. J. Taylor & Sons, of Glasgow. The oak roof was supplied by Messrs. Wylie & Lochhead, Ltd., of Glasgow, and the copper roof by Messrs. Forsyth, of Paisley. The whole restoration, as may be seen from the accompanying illustrations, has been well and substantially carried out. Mr. Macgregor Chalmers is to be congratulated on having preserved the spirit of the old work so admirably. A further view of the cloisters, showing a detail of the arcade, is given on the following page.

We quote the following condensed historical account of Paisley Abbey from the "Encyclopædia Britannica": "The

His son was created Earl of Abercorn. The abbey lands, after passing from the Earl of Abercorn to the Earl of Angus and thence to Lord Dundonald, were purchased in 1764 by the Earl of Abercorn with the view of making the abbey his residence; but, changing his intention, he let the grounds for building sites. The buildings inhabited by the monks have been totally demolished; but the nave of the abbey church is entire, and has been fitted up as a place of worship. It is one of the finest extant specimens of old ecclesiastical architecture in Scotland, and also contains several fine sculptures and monuments."



## THE NEGLECT OF ARCHITECTS IN THE UNITED STATES.

THAT the status of architecture in the United States is not so definitely assured as we in this country have been wont to assume, is shown by a symposium of representative architectural opinion published in a recent issue of our contemporary "The Architectural Forum." With their country deeply involved in the great War, American architects find themselves treated much as architects have been treated in this country—that is, with a light disregard for their capacity to perform valuable service to the State. Inviting a number of eminent American architects to express their opinions upon this lamentable state of affairs, the Editors of our contemporary write as follows:—

"The recent momentous changes in the world's activities have not taken place without leaving an impression on the architectural profession. The War has called upon all with a suddenness and reality which few comprehended possible a short while ago; but the services of many agencies have not yet been fully employed, and of these none needs more spirited defence and assertion of its true position in the complex and changing affairs of to-day than the profession of architecture. Architects have for many years been fulfilling the duties entrusted

to them in a commendable manner, and the last few decades have seen great strides in our residential, civil, and ecclesiastical architecture. Some of the greatest building achievements of all time have taken place in the United States, and are due in the largest measure to the abilities of architects.

"When our Government entered the War and began preparations on a large scale for its prosecution, it was thought quite naturally that the achievements of the architectural profession would be an appreciated guiding-post, and that the preparation of the Government's building plans would be placed in the hands of architects. Were they? No. Engineers and contractors who furnished the 'know how' were given precedence, while architects were dismissed as visionary artists.

"This recent trend of affairs has served to awaken architects to a realization that the nature of their profession is unknown or misunderstood by the majority of the public. The results of this lamentable lack of knowledge are now clearly evident."

Mr. Irving K. Pond makes an interesting contribution to the discussion. "You ask," he writes, "in what manner and by what means can the practice of architecture be developed in order to win a larger recognition?"



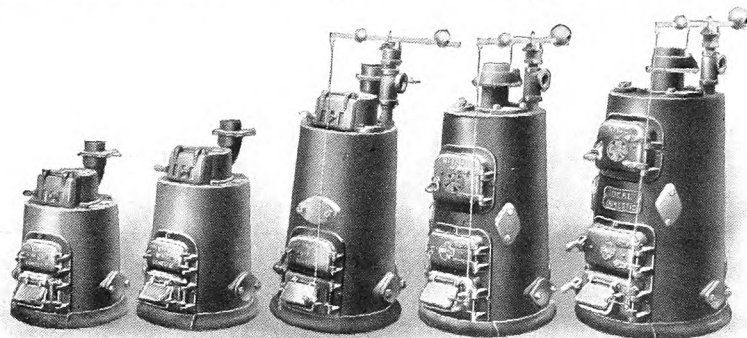
THE CLOISTERS, PAISLEY ABBEY.

Restored by P. Macgregor Chalmers, I.A.

(See preceding pages.)

Photo: Thomas Lewis.

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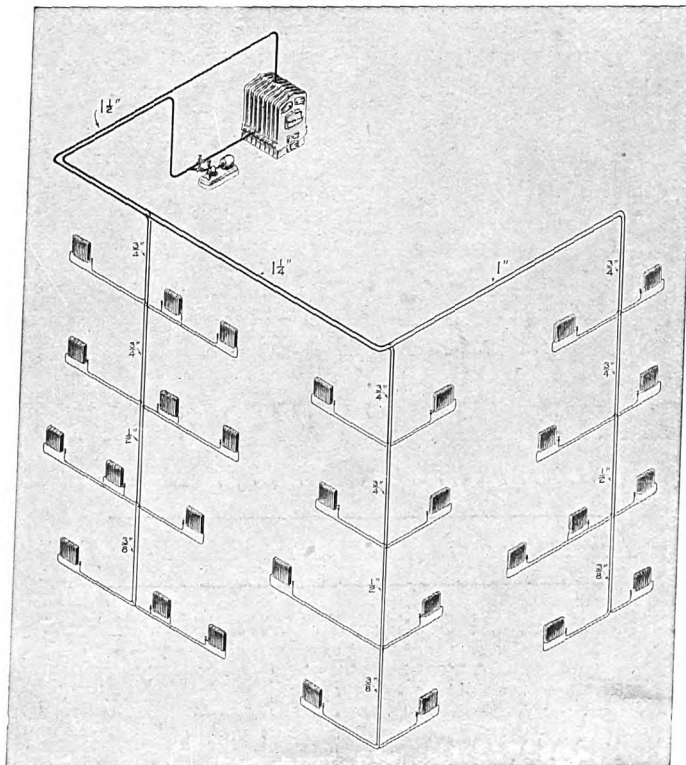
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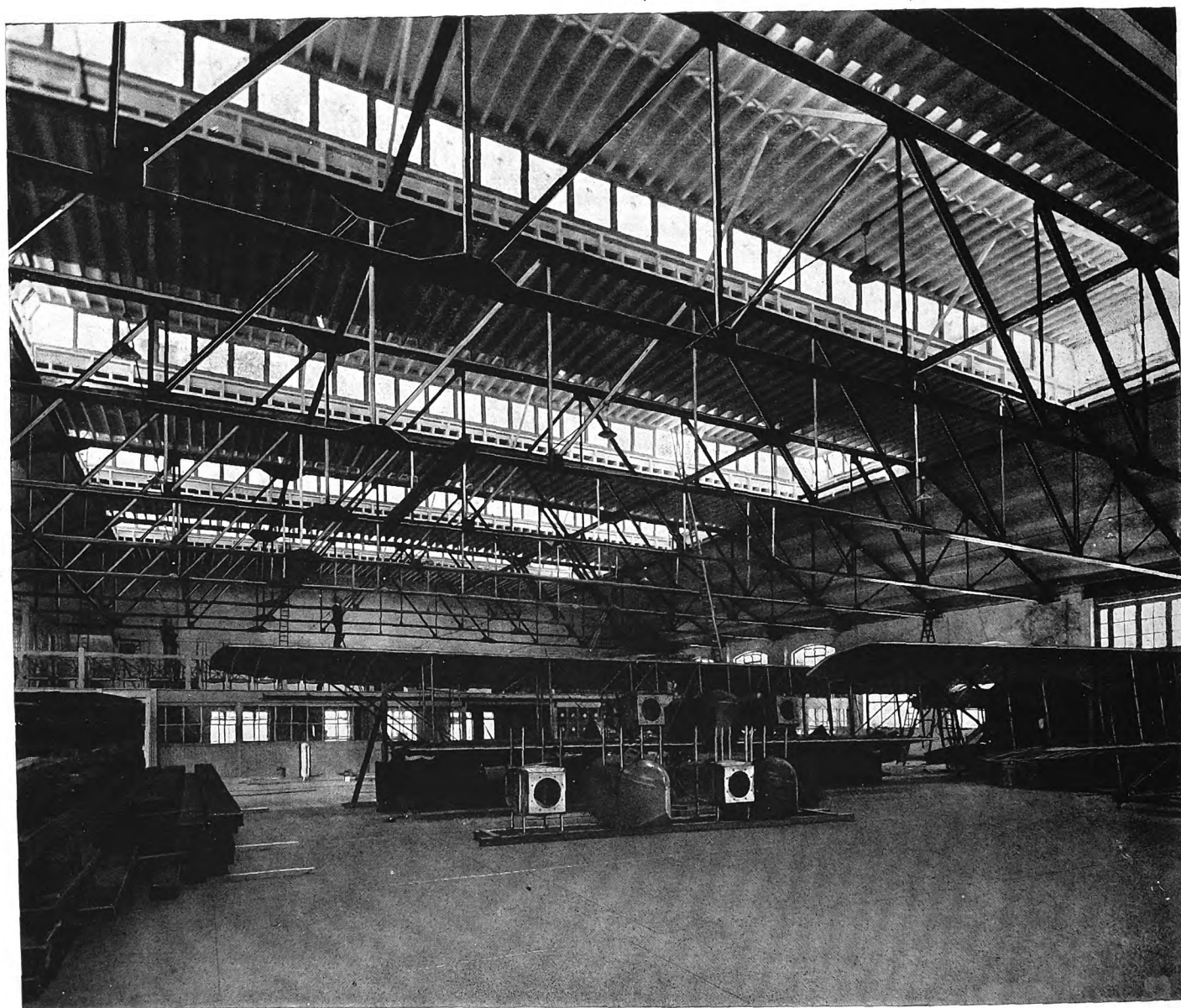
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"Let us begin with some sort of understanding as to the duties and functions of the architect, and then inquire if the architect is living up to his obligations, and so showing himself to be worthy of a further confidence than is now reposed in him by a willing public. It would seem to go without saying that if the architect is to hold a field against some other branch or profession, he should be more efficient and more proficient in a given line than is his rival. Should any other be able to render higher service in a certain field than does the architect, there is no room in that field for the architect, and he should not, and the public need not, worry as to his limited recognition therein. The closest competitor of the architect to-day (except, perhaps, the other architect) is the engineer, and the next in order is the decorator. Can the engineer design better industrial and commercial structures than can the architect? Can the decorating company furnish more tasty interiors and more stylish exteriors than can the architect? If so, these fields are theirs and not the architect's. But can they, the engineer and decorator, so plan and design? Not if the architect is a real architect, a considerable portion of the unenlightened public to the contrary notwithstanding. The real architect can and does put into his product a basic element necessary to the larger life which neither of these others can in the very nature of things supply. Could the engineer solve his problem in the spirit of beauty, he would cease to be an engineer and become an architect. Could the decorator feel beneath the superficial cloaking and touch the skeleton of the structure, he would cease to decorate; he, too, would become an architect. It is the prime duty of the architect so to plan and design that his structure shall function for use and beauty—not for modified use and superficial ornament, but for inherent practicability and beauty. The sooner the public is brought to an understanding of this the better for the public, and the sooner will the architect receive that larger recognition which under such conditions should be his.

"A larger recognition is not bound up in the acts of the architect alone, but in the attitude of the public, and ways and means of reaching that public must be considered. Among these ways and means must be counted the influence of the architect's devotion to his ideals as exerted through its materialized expression. Let the architect for awhile seek beauty unadorned—not structure unbeautified, but beauty unadorned—and set up for public contemplation the results of that search. The public will feel an influence frequently enough exerted, and the appeal will reach all types of minds in a highly ramified society—and reach beneficently. The problem of to-day should be solved in present-day manner, and the solution should be made appealing and attractive. Each individual can be made to realize that he can, and how he can, express himself, and that will put an end in the field of design to the bane of the real architect's existence—period architecture. The public will come to realize that period architecture means just what it says: that the architecture has come to a full stop—that it is dead! To the real architect already has come this realization—that, in a measure, makes him real. Both architect and public must grow up into this and into a further realization, beginning in infancy and beginning in the cottage and the 'flat,' as well as in the palace and the 'apartment.' The infant should open his eyes upon surroundings in which good proportions and harmonious colours are elemental in the structure and furnishings. The dweller in the cottage should be reared to an appreciation of the dignity which inheres in simple beauty or in beautiful simplicity, and so, also, should the dweller in the palace. Both should be taught that beauty resides in the

form and colour rather than in the comparative costliness of the material from which the form is shaped; that harmonious and expressive combinations of inexpensive materials are more beautiful and more satisfying in the sum-total of human happiness than are discordant agglomerations of the richest substances. This philosophy should be learned and taught by a profession which would seek to win a larger recognition.

"Educating the public and the architect in the philosophy of correct living and thinking, of estimating the real values of life, may be made a means of creating a mutual sympathy and understanding between public and architect, and of gaining for the architect that larger recognition which it is assumed by many, perhaps from the architect's own attitude, that he is earnestly seeking. It need not be taken as a foregone conclusion, however, that every one on this planet will receive his just deserts, though that is no reason why a man (or a profession) should not strive to make himself worthy of the highest.

"Is the attitude of the architectural profession, as expressed by its acts in certain localities, one of arrogating to itself rights and demanding recognition? And is a certain restlessness and a feeling of injured innocence, which apparently is lying near the surface in some quarters, due to an inner consciousness that those rights are not freely granted nor the recognition fully bestowed? Has the licensing in certain localities of architects to practise been demanded by the public? Not altogether! Has the move been entirely an altruistic one on the part of the profession which brought it about? Few thinkers will grant it! There are better ways of protecting the public and gaining recognition for the architect than this. Police regulation will protect the public against the incompetent builder; while State registration can be made to give all necessary official recognition to an architect who has demonstrated his skill and efficiency through accomplished works and otherwise. Beyond that, the recognition which an architect, and through him the profession, may justly be entitled to and gain must come through his own individual attitude toward his work and the value of the service he has rendered the community. Recognition by the public should follow only, and in direct ratio to, service rendered the public. Until an individual or a profession has rendered service in higher degree than has another, neither individual nor profession should demand recognition in higher degree than has been bestowed upon that other; and until definite and valuable service has been rendered, the community, that is the public, is not beholden to bestow any meed of recognition whatsoever. . . . The architect must cast out his spirit of camouflage and himself appear through works which are what they seem to be. Then, and only then, will he be recognized at his true worth—and that is all that he or his profession should desire or expect."

#### CO-OPERATIVE SOCIETY'S NEW PREMISES, WEST HARTLEPOOL.

MR. L. G. EKINS asks us to state that, through an oversight, the name of Messrs. Walter Macfarlane & Co., of Glasgow, was omitted from the list of sub-contractors on the new premises for the Hartlepool Co-operative Society, Ltd., illustrated in the July issue of *THE ARCHITECTURAL REVIEW*. The work for which Messrs. Macfarlane were responsible consisted of cast-iron window-framing, filling the openings in the stonework between the columns and covering the height of two floors.



## CURRENT VIEWS ON WAR MEMORIALS.

### *An Advisory Committee.*

IN a letter to "The Times," Mr. H. Burke Downing, F.R.I.B.A., Diocesan Architect for Chichester, contends that the protection of churches from disfigurement and the securing that war memorials in churches shall be best suited to the purpose for which they are erected are the same object viewed from different points, and that this double object will best be achieved by control and direction at a much earlier stage than that of the consideration of an application for a faculty. Some general guidance is wanted, of which those may avail themselves at the outset who are beginning to think about promoting such memorials. In the diocese of Chichester, Mr. Downing states, the matter has been taken in hand and an advisory committee on war memorials has been formed, which is not only ready to advise on particular proposals, but, with a view to preventing as far as possible the inception of unsuitable projects, has issued to the diocese a memorandum of general advice as to memorials in or in connexion with churches. This lays down the principle of necessary congruity of any proposed memorial or work with the building and the surroundings in which it is to be placed or executed, and insists upon the consequent necessity of sound architectural advice. It further advocates the avoidance as far as possible of a multiplicity of individual memorials in favour of one comprehensive scheme, whether it be in one or more parts. With advice of this nature at the outset, which the committee are prepared to particularize in individual cases, the danger of the promotion of unsuitable schemes should be minimized, and if nevertheless in any case a memorial should be proposed which ought to be disallowed as disfiguring to the church, it should be the less difficult for the Chancellor, when the matter comes before him, to refuse a faculty for its erection. Presumably he has the right to call for such skilled advice as he may deem necessary.

### *A Westminster Site.*

Another correspondent of "The Times" calls attention to the fact that in Abingdon Street, Westminster, facing the Houses of Parliament and the Victoria Tower Gardens, there is a piece of land which belongs partly to the Government and partly to the Ecclesiastical Commissioners. It stretches from Henry VII's Chapel to Great College Street, and is at present covered mainly by various buildings of no great interest. The leases of these buildings have fallen, or are falling, in, and it is said that there is a plan for erecting on the site of some of them a tall building that would dwarf the chapel. In any case, there is a danger that the ground will be used for merely commercial purposes unless something is done quickly. It is one of the finest sites in London, and there has long been a scheme for making a worthy use of it.

### *A Campo Santo.*

But at this moment when, owing to the falling in of the leases, it becomes possible for that scheme to be carried out, there is also a very strong and particular reason why it should be carried out. For the scheme is to build on the site a cloister or Campo Santo where could be placed monuments for which there is no longer any room in the Abbey itself. And what more appropriate, simple, and, indeed, useful war memorial could there be than such a cloister? Indeed, it is so obviously right and fitting that there is some danger lest it should not seem exciting or unusual enough. Our modern way with memorials is to set up something perfectly useless and meaningless, and so perfectly ugly. We have a notion that a memorial to be a memorial ought to be nothing else. But when you tell an artist to design a memorial, you tell him

nothing; you set him an impossible task, because he has no purpose to fulfil and no laws to bind him. So, usually, he produces a mere congeries of sculpture and ornament which looks like a great elaborate pinnacle attached to no building. A cloister has this drawback for the modern mind, that it is not necessarily a memorial, that it has uses of its own. But this is the very reason why it is easy to design good cloisters, why it is almost impossible to design good memorials that are nothing else. And a cloister is a place not only of use, but also of sacred and delightful associations. It would be a place of peace in the midst of a busy town; and it might easily be a place of beauty. If it were well designed, so far from marring the Abbey it would enhance it. What is needed on that site is a low building, and a cloister is the lowest building possible. It could be connected with the Abbey at Poets' Corner with a very little contrivance; there would be no need to tamper with any part of the Abbey, still less to conceal any part of it now seen; and there is room enough on the site to make a cloister not much smaller than the Campo Santo at Pisa.

### *The Royal Academy Conference.*

At the recent Royal Academy Conference on War Memorials, the most original of the several suggestions was that made by the Dean of York. Besides the building of memorial chapels, and the use of crypts, there should be, the Dean thought, the clearing away of the ugly structures which obscure many of our finest buildings, and the formation of "a handsome space." It is a quaint expression—"a handsome space," but to pretend not to understand it would be mere affectation. Yet, greatly as we admire the idea, we fear that it does not make a popular appeal. Negative effects do not seize the imagination, and the popular notion of a memorial is of something put up, not of something pulled down—of creation, not demolition. It is to be feared, therefore, that the Dean of York's "clearance" proposition, excellent as it is, will not find much support, and he should therefore console himself with "memorial chapels and the use of crypts." As a result of the conference, a general committee is being formed to appoint an executive committee to carry out the various suggestions agreed on at the meeting. One of these, put forward by Sir Alfred Mond, was that "possibly the committee might formulate a series of authorized types of design." Possibly; but we devoutly trust that they will have too much respect for art to bring upon it the blight of standardization.

### AN APOLOGY.

IT should have been stated in the article on "Porches and Hoods of the English Domestic Renaissance," by Lieutenant H. F. Walker (R.A.F.), A.R.I.B.A., published in THE ARCHITECTURAL REVIEW for June and July, that the sketches of Chastleton House, Oxford, and Hambleton Old Hall, Rutland, and the photograph of a hood in Church Road, Richmond, were prepared by the author from views which appear in "Old English Doorways," by W. Galsworthy Davie and Henry Tanner, published by Messrs. B. T. Batsford, Ltd., of 94 High Holborn.

That this acknowledgment was overlooked is due to the fact that Lieutenant Walker's article was prepared originally as an examination thesis, and publication was only decided upon after a considerable lapse of time. Lieutenant Walker unfortunately forgot to advise us of his indebtedness to the book referred to above. Had the facts of the matter been within our knowledge, we should of course have made a special point of securing Messrs. Batsford's consent to publication.

We greatly regret that, unintentionally, and acting in perfectly good faith, we should have infringed Messrs. Batsford's copyright.

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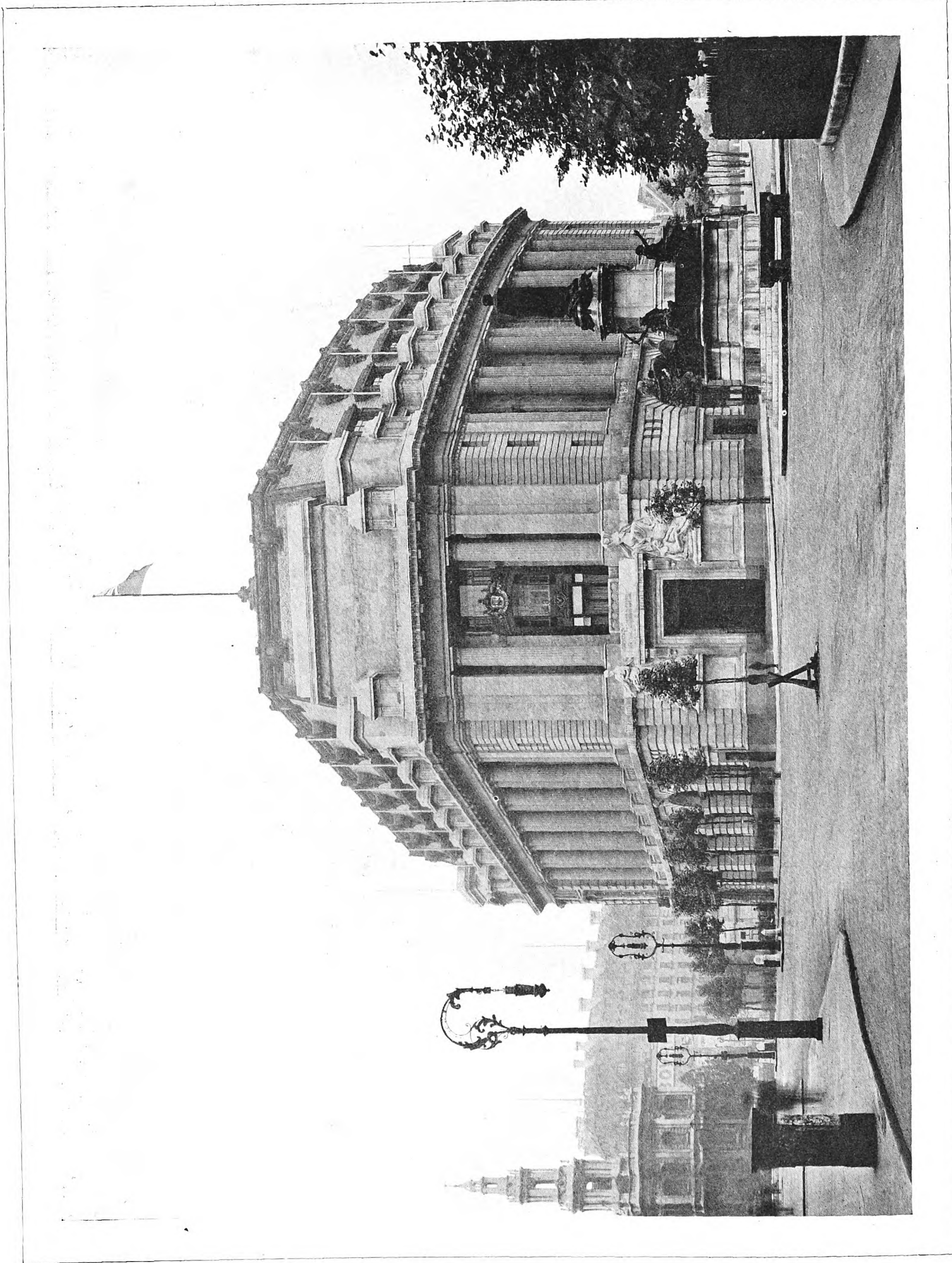


Plate I. September 1918.

AUSTRALIA HOUSE, STRAND, LONDON.  
A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.

Photo: Bedford Lemere.

# AUSTRALIA HOUSE.

THE official opening of Australia House last month by His Majesty the King marks the completion of a further important stage in the filling up of the Aldwych "island" site, which so long has lain a desolate waste within the very heart of London. Much remains to be done before the possibilities of this considerable area may be regarded as fully developed. The present condition of the site is shown by the plan reproduced on the following page, from which it will be seen that though both ends of the "island" are occupied—the west by the Gaiety Theatre and Marconi House, and the east by Australia House and the Victorian Government Offices—the whole middle portion is still vacant, except, of course, for a medley of temporary huts which, purely a war-time growth, cannot be said to add anything to the amenities of the neighbourhood. Hence, at the present time, the "island" site has an odd and somewhat straggly appearance which cannot be remedied until after the War, when, it is hoped, London architects and builders will immediately set to work to fill the vacant sites with fine buildings.

Until the gaps are filled up the ultimate effect of the Aldwych scheme can only be dimly apprehended in the imagination. That it presents fine opportunities cannot be denied—Australia House alone shows us what we may expect if only the remaining portions are developed in an equally monumental spirit. This is essentially an occasion for the employment of the colonnade motif; the importance of the site demands it: and the County Council should make it their business to see that the fine scale set by Messrs. Marshall Mackenzie and A. G. R. Mackenzie is maintained throughout all later developments.

The Aldwych lay-out has been criticised because of some rather awkward spectacular effects for which it is responsible—notably the isolated condition of the churches of St. Mary-le-Strand and St. Clement Danes. In those far-off days when the need for improvement first became apparent, experts were not slow to press the claims of a long, straight thoroughfare leading direct from Holborn to the Strand, with the church of St. Mary-le-Strand occupying the vista. From the town-planning point of view, such an approach, no doubt, would have given far greater significance to the church, which, however, would still have remained isolated, and might, indeed, have looked rather more forlorn

than it does at present. Ultimately, of course, the crescent formation was decided upon, for the reasons that it obviated the congestion which would have resulted from a single central outlet, and at the same time gave more convenient and direct access to east and west. The eastern arm of Aldwych, however, opens directly on to St. Clement Danes, and rather unhappily emphasizes the stranded condition of that church. It is difficult to say how the lay-out might have been improved without fundamentally changing the character of the whole area: the churches were indubitably there, and not even the most ardent town-planner would seriously advocate their removal. The Strand as it used to be was far too narrow for

modern traffic; so, without removing the churches, the only thing to do was to construct a new roadway on their northern side—with the inevitable consequence of leaving them stranded high and dry. It all goes to show the difficulty of creating improvements in an ancient city, plentifully bestrewn with venerable obstacles that cannot be removed. The appearance of the Aldwych area is certainly rather patchy at the present time, but we think that when the "island" site is completely built upon the more noticeable defects of the lay-out will largely disappear.

It was in December 1911 that the Commonwealth Government agreed upon the Strand-Aldwych site for their London headquarters and decided to buy the freehold of the whole area which is bounded on the south and east by the Strand, on the north-east by Aldwych, and on the west by Melbourne Place. The cost of purchase, including an arrangement as to the freehold of the site of the already existent Victoria Building, amounted to £379,756, while the con-

tracts for the building itself, including the probable cost of materials and furniture brought from Australia, in January 1917 were estimated to involve an expenditure of upwards of £450,000. Actually, the total cost is little short of £1,000,000.

In February 1912 Mr. A. Marshall Mackenzie and Mr. A. G. R. Mackenzie were selected, after due consideration, as architects for the scheme. (It should be mentioned that Mr. A. G. R. Mackenzie has since been more particularly associated with the building.) It is recorded in a finely illustrated brochure which has been prepared by the Australian authorities that the architects entered upon their task of creating Australia House with the expressed intention of



Photo: Bedford Lemere.

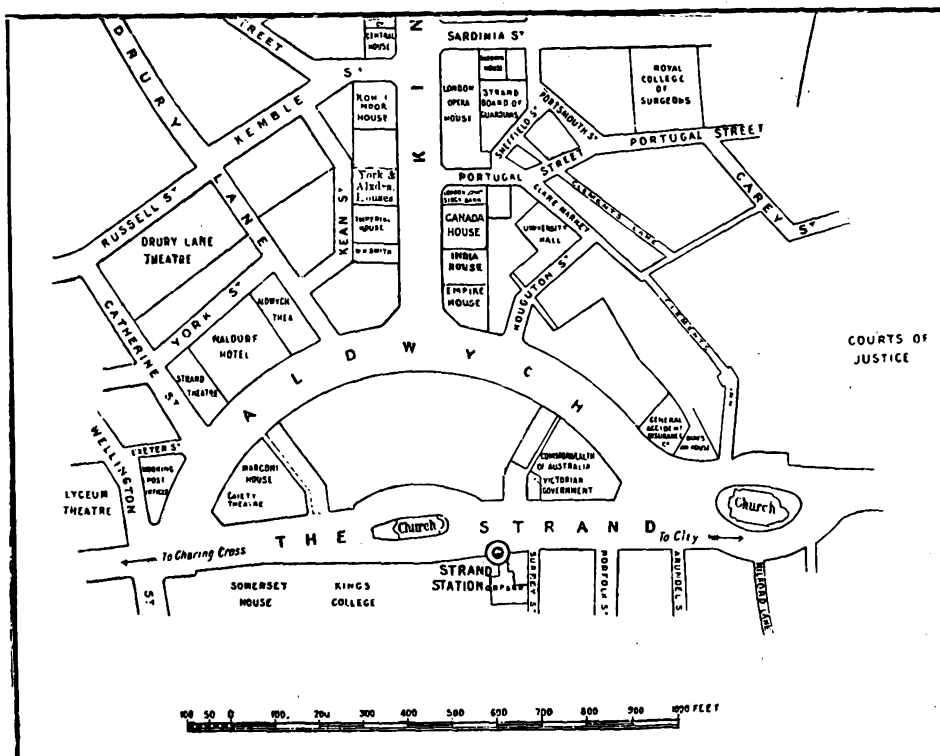
SCULPTURE GROUP ON RIGHT OF MAIN ENTRANCE—  
"THE AWAKENING OF AUSTRALIA."

Harold Parker, Sculptor.



"making the whole building architecturally worthy of the headquarters of the Commonwealth in the capital of the Empire." The design they prepared, which is in essence the design as it lives to-day in the completed structure, was submitted, at the wish of the Commonwealth Government, to a committee of Australian artists in London, consisting of Messrs. Bertram Mackennal, John Longstaff, George W. Lambert, Fred Leist, and Arthur Streeton. These gentlemen, reporting in April 1912 that they had viewed the completed plans, warmly expressed their appreciation of them. "We are united," they wrote, "in the opinion that this building will be a lasting monument to the importance of the Commonwealth and a splendid addition to the architecture of London." Their expectations are fully realized in the magnificent building that has now taken shape.

On 24 July 1913 the foundation stone was laid by His Majesty the King, and the way was then clear for the beginning of the building, and its first stones were soon in position. The name of "Australia House" was approved

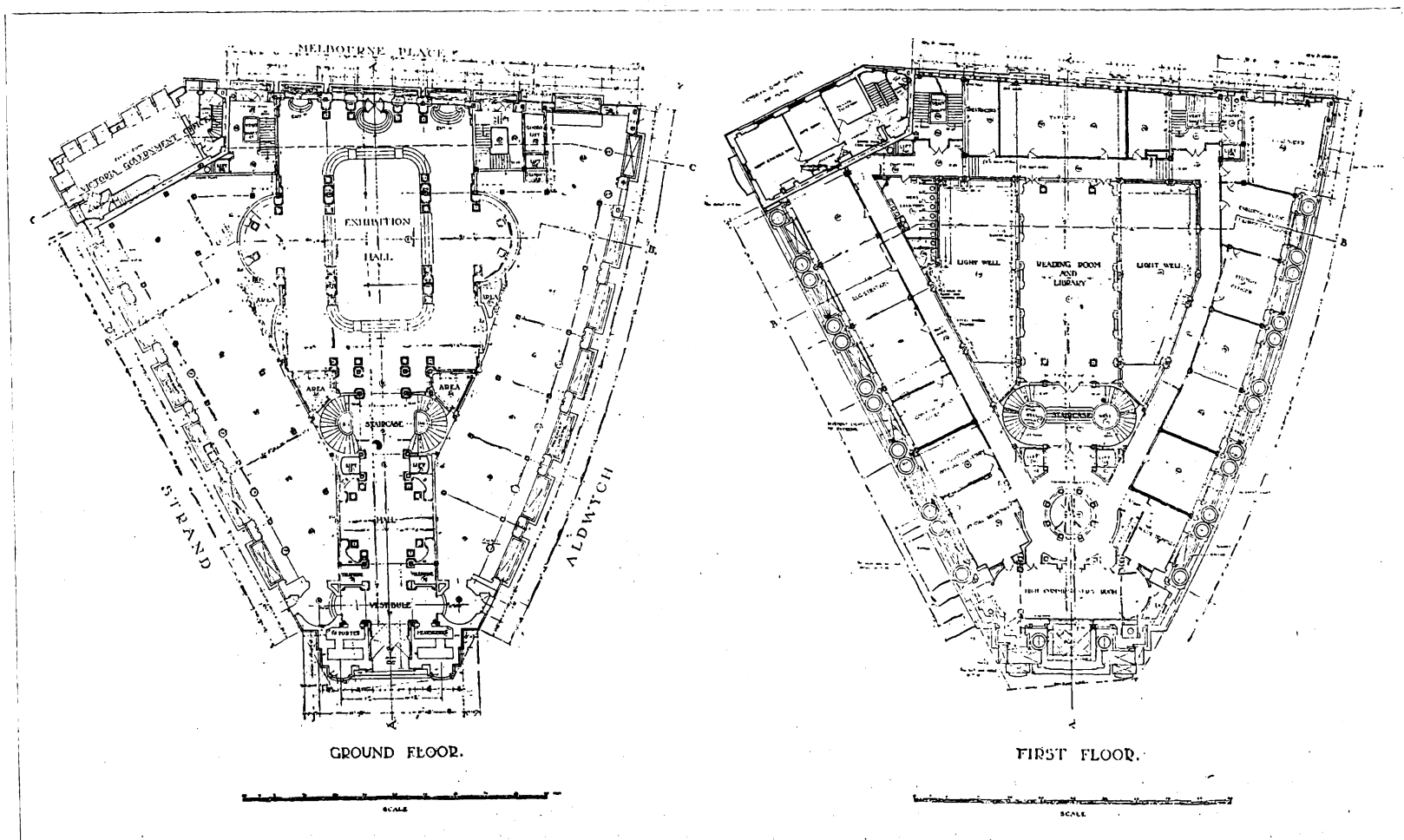


PLAN OF THE STRAND-ALDWYCH SITE.

by the Commonwealth Government, a model of the design was prepared by the architects and forwarded to Melbourne for inspection by the Government and members of the Federal Parliament, and an unimpeded and satisfactory completion of the scheme was hopefully anticipated. But within a year war had disordered the whole world, and within two years the progress of Australia House was affected by the universal dislocation of the normal work of this country. The embargo imposed by His Majesty's Government upon all building operations other than those directly concerned with the War

was waived in the case of Australia House, but transport difficulties hindered the supply of certain material from Australia which was to have important place in the design, while unavoidable labour troubles incident to the War also made for delay. It was late in 1916 before any portion of the building could be made ready for occupation.

When they entered upon their task of designing Australia House, the architects had prominently before them the Commonwealth Government's desire for a building that should



GROUND- AND FIRST-FLOOR PLANS.

include an Exhibition Hall for the display of Australian products, and rooms suited to the establishment in one place of the London offices of the Australian State Governments. The requirements were subsequently modified by the decision of the State Governments to retain their existing offices. Otherwise, the limitations imposed upon the architects were these, merely—that the London building regulations should be met, that the design should harmonize, in respect of balance and weight, with the Aldwych improvement scheme, and that the Victorian building already erected should be incorporated with the scheme. This has been very effectively accomplished by removing the gable and turret of the latter building and remodelling the roof. The result, as we see to-day, is an exterior noble in its general mass and singularly refined in its decorative detail. The design is frankly modern. It is described by the architects themselves as having a foundation in the Roman style, modified by certain suitable qualities derived from French eighteenth-century architecture.

The design generally is built up in three stages—first, a series of arches and piers of rusticated masonry; secondly, a magnificent colonnade of coupled columns with a strong entablature above, surmounted by square masses of stone emphasizing the intervals of structural support; and, thirdly, a gracefully proportioned Mansard roof—the whole forming a composition full of masculine strength and vitality.

The eastern entrance will be surmounted by a statuary group in bronze (to be completed after the War) by the Australian sculptor Mr. Bertram Mackennal, M.V.O. This

great work represents Phœbus driving the horses of the sun—an appropriate subject for an Australian house in this day of the fame of the Australian soldier and his crest of the Rising Sun. The sculpture will be double life-size, and its group of figures includes a colossal Sun-God in the centre, and on each side two horses plunging over the clouds. Also at the entrance of the building, and flanking the doorway, is other sculpture, the work of another Australian—Mr. Harold Parker. This consists of allegorical groups denoting the Awakening and Prosperity of Australia, of which the group on the right of the doorway as it is approached from the east—crowned by a female figure, a dying explorer and his companion—represents the Awakening; while on the left are figures symbolical of the industries of the Commonwealth.

An important external feature is the metalwork—the roof work in copper, and the windows between the stone columns of bronze. The windows are very well designed for their position. They are perfectly plain below, all ornament being concentrated in the main arch and consisting of two cornucopias intertwined and covered by large bronze shields, each enriched with the arms of a separate Australian State; the six windows to the Strand correspond with the six States in the Commonwealth. The richly modelled fruits falling from the horn of plenty symbolize the wealth and prosperity of Australia. The corner window, which, with the sculptures, forms the main feature of this elevation, has a beautiful bronze doorway leading from the High Commissioner's Room to the balcony, with a large, handsome reproduction of the Australian coat of arms in solid



THE STRAND ELEVATION.

Photo: Bedford Lemere.



bronze on the main arch of the window. The gilding of the ornamental part of this window adds considerably to the effect, which is enhanced by the coat of arms in heraldic colours on the bronze. All the metalwork just mentioned was executed by Messrs. N. F. Ramsay (London), Ltd.

The elevations are carried out in Portland stone on a base of Australian trachyte. All the Portland stonework, including the blocks for the sculpture groups, was prepared and fixed by Messrs. the Bath and Portland Stone Firms, Ltd. The stone

are to be congratulated. The fine promise of the exterior is well maintained by a noble vestibule and entrance hall, leading into the principal apartment of the building—the Exhibition Hall, which, with its great scale and dignified proportions, is as fine as anything of its kind that modern architecture in this country has to show.

A notable feature of the interior is the extensive use of Australian marbles. In the entrance hall, which is supported by twin columns at each of the angle recesses, there are four

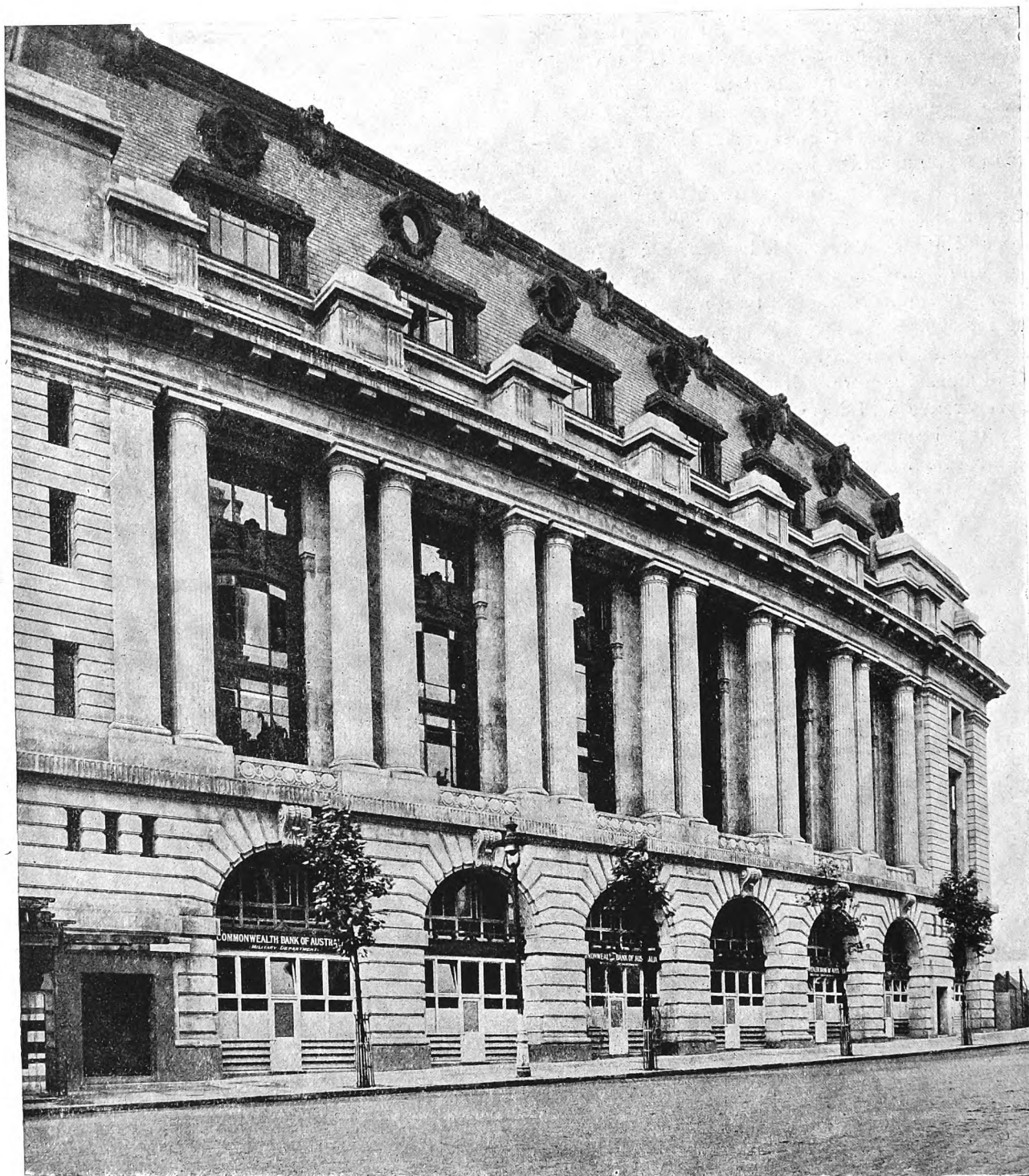


Photo: Bedford Lemere.

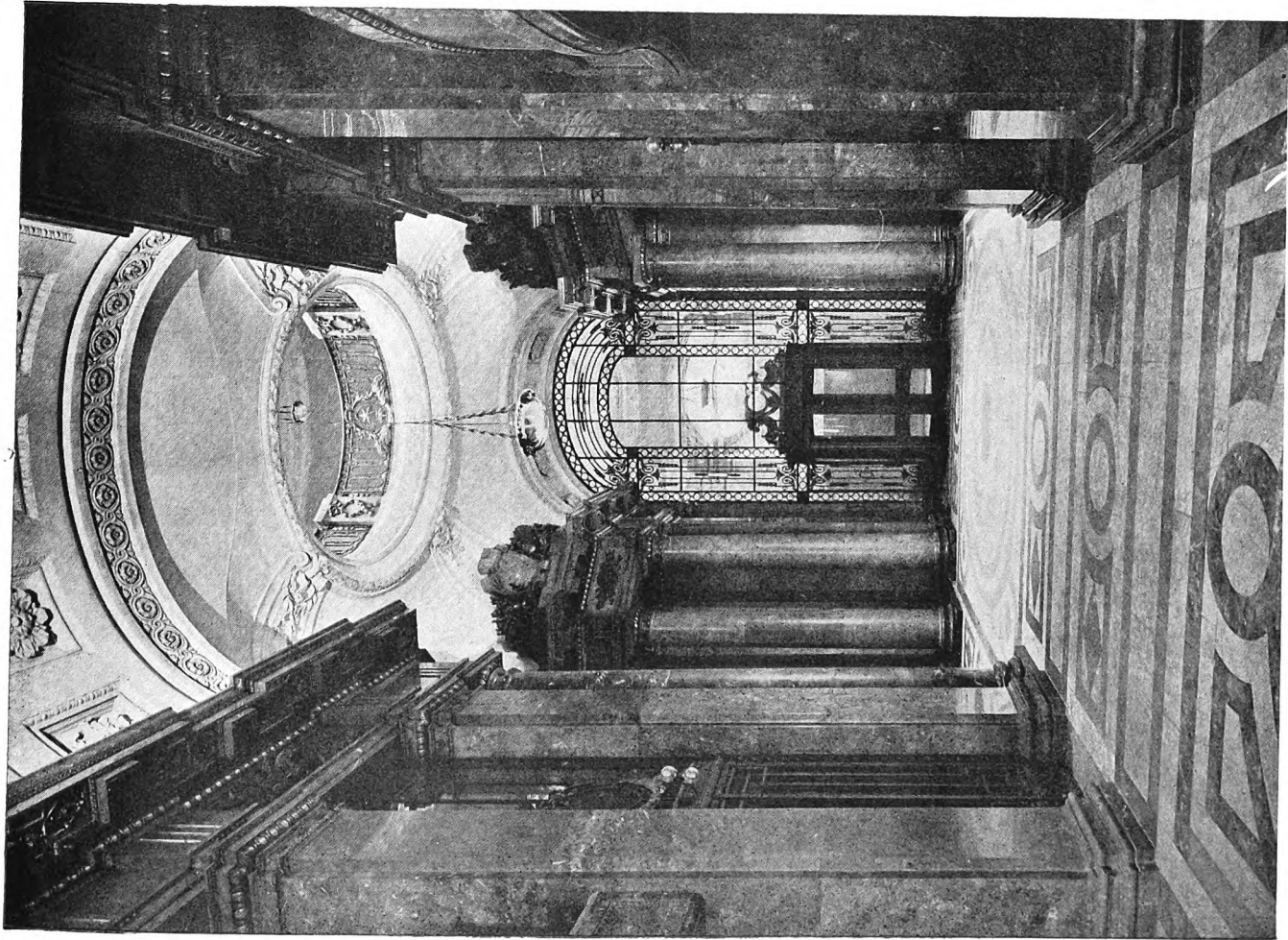
THE ALDWYCH ELEVATION.

carving on the south or Strand front was carried out by Messrs. H. H. Martyn & Co., Ltd., of Cheltenham. That to the fronts facing Melbourne Place and Aldwych was executed by Mr. W. Aumonier, of London.

Coming to a detailed description of the interior, the architectural treatment of the ground floor is first to be noted. The provision of an uninterrupted vista extending for 200 ft. from the entrance door to the farthest extremity of the Exhibition Hall is a triumph of direct planning upon which the architects

emblematic motifs, richly carved out of the solid marble, symbolical of the resources of Australia in Agriculture, Mining, Merchandise, and Wealth. The curved balconies over the staircase on either side of the entrance hall are supported on solid pilasters with moulded and carved fronts and soffits.

In the Exhibition Hall itself the marble work comprises massive turned columns, each shaft having moulded bases and carved and moulded caps, and solid pilasters with similar bases and caps supporting the heavy moulded and carved entablature

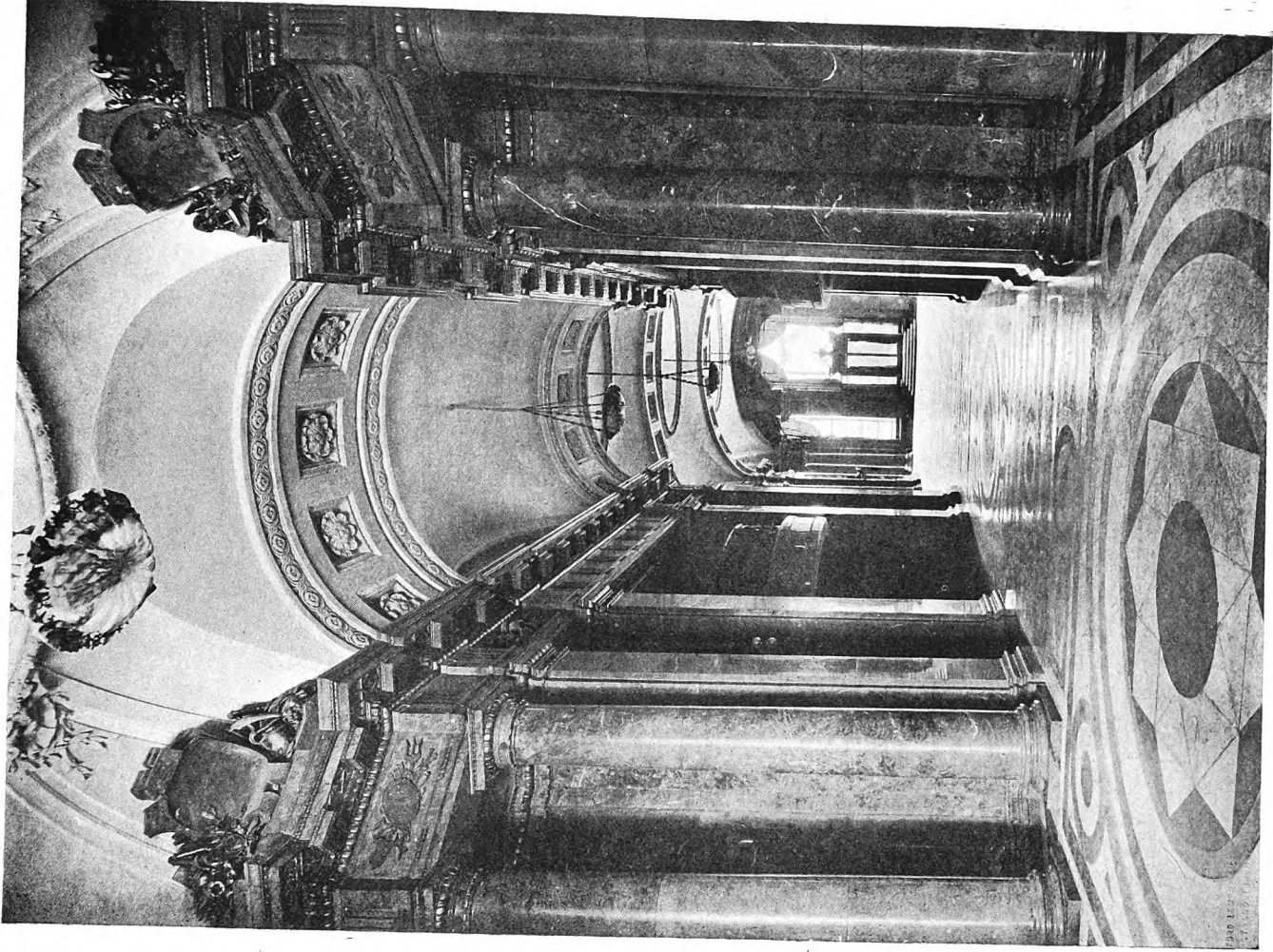


Hall and Vestibule, looking towards Main Entrance.

Plate II. September 1918.

AUSTRALIA HOUSE, STRAND, LONDON.

A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.



View looking through Hall into Exhibition Hall.

Photos: Bedford Lemere.





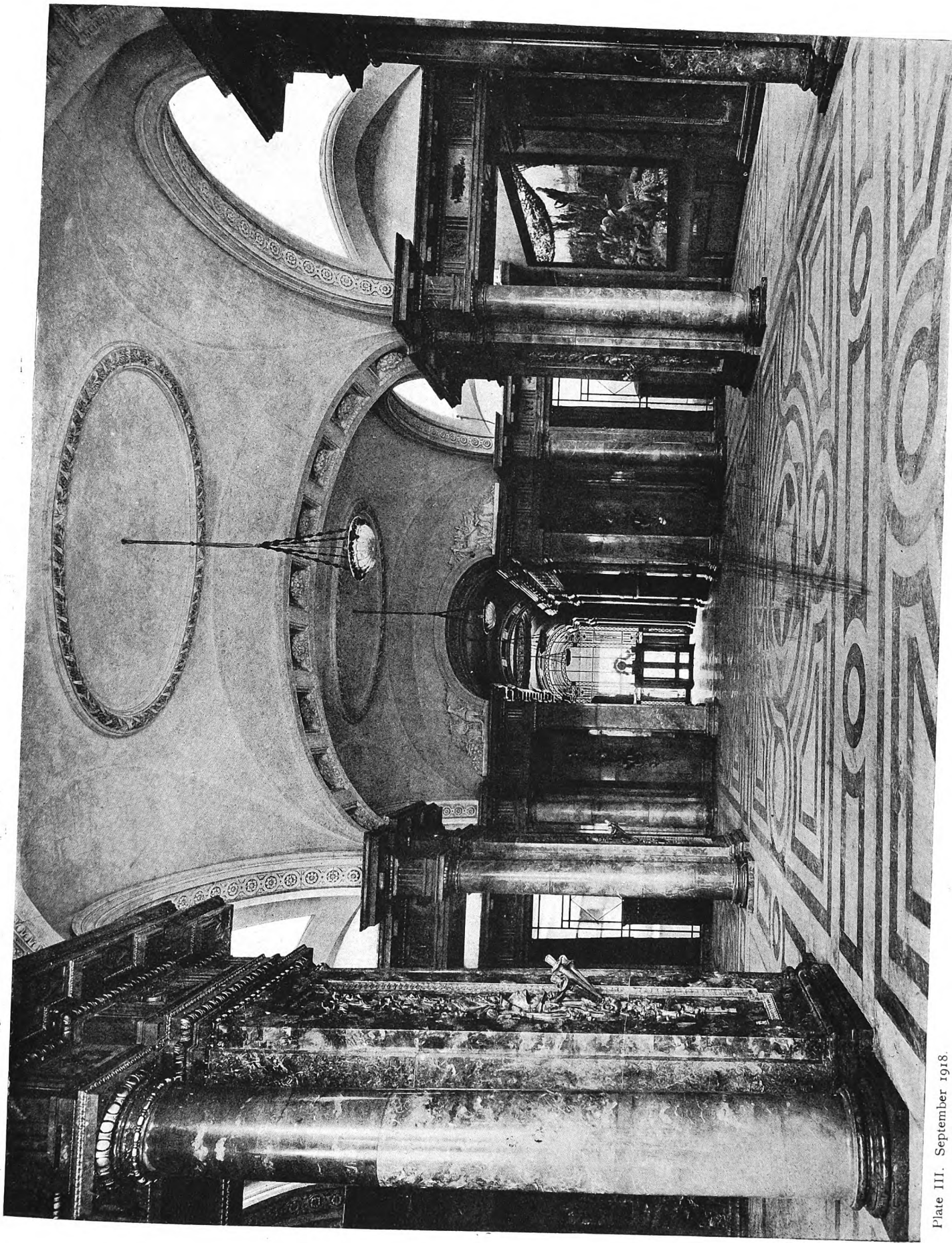


Plate III. September 1918.

Photo: Bedford Lemere.

AUSTRALIA HOUSE, STRAND, LONDON: GENERAL VIEW OF EXHIBITION HALL, LOOKING TOWARDS MAIN ENTRANCE.

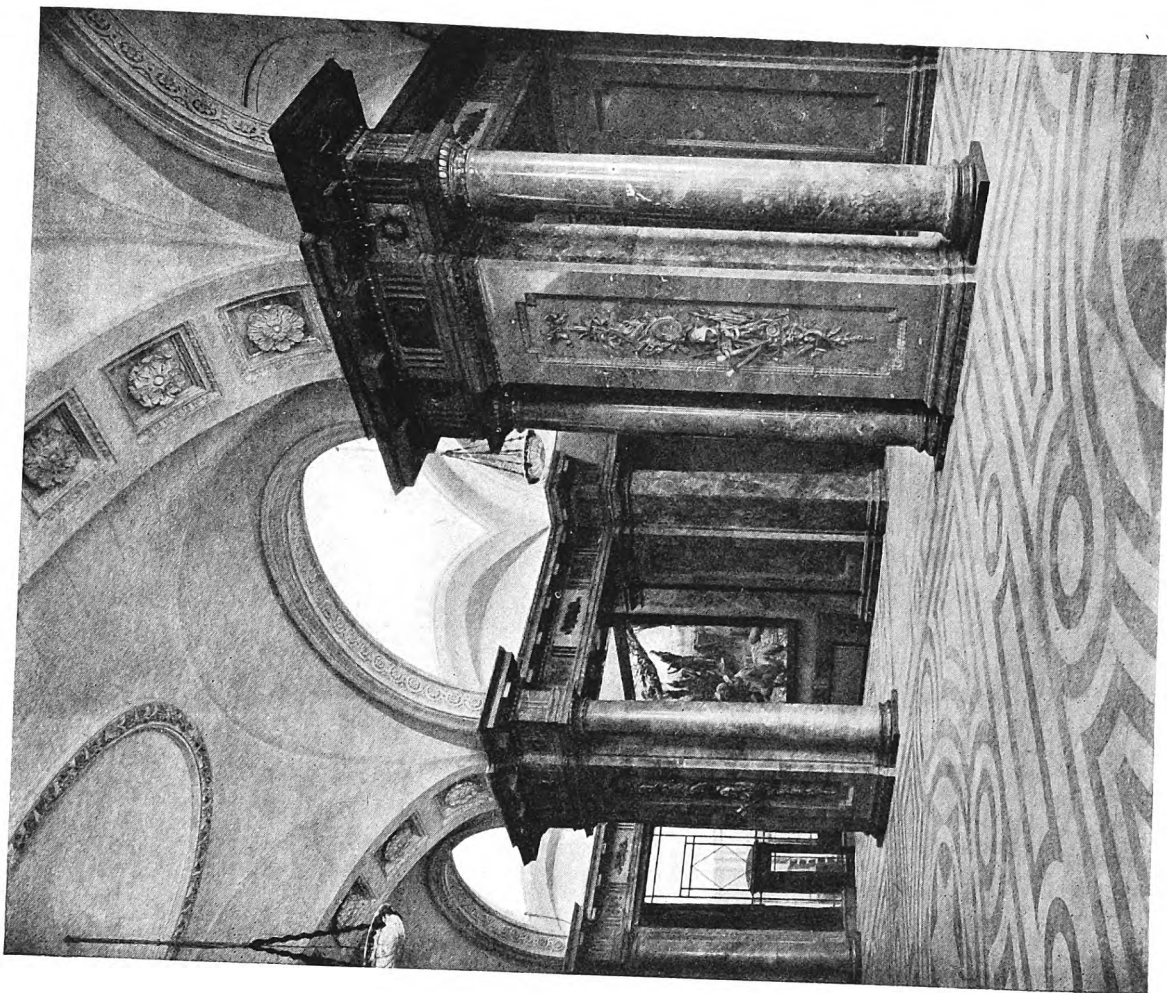
A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.







Detail of East side, showing Staircase.

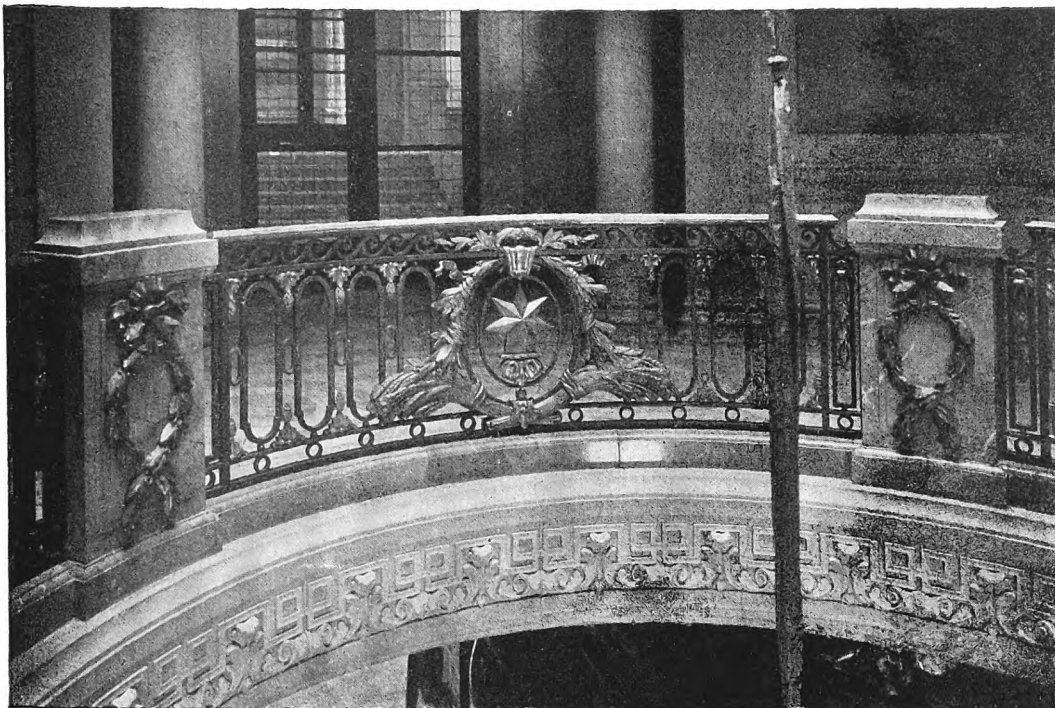


Photos: Bedford Levere.

Detail of South side, looking towards Alcove.

AUSTRALIA HOUSE, STRAND, LONDON: THE EXHIBITION HALL.  
A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.





DETAIL OF BALUSTRADE IN ROTUNDA AROUND OPENING OVER HALL.

continued around the walls. The entablature is also continued into the body of the hall on each side of the alcoves, supported by columns and solid piers, the under portion of the latter having moulded and carved soffits.

The treatment of the Melbourne Place end of the Exhibition Hall is similar to the portions already described, but with the addition of carved and moulded architraves, with semi-circular heads to the two side doorways and round the two windows. The central doorway has a fine arch, the centre portion being the coat of arms of the Australian Commonwealth, richly carved out of the solid marble, the keystone having weighed eight tons before carving. This end of the hall has, in addition, three flights of circular steps with wing balustrades.

The whole of the carved work in the marble has been richly gilded and toned. The marbles used are Buchan and light Caleula. The total weight of blocks supplied for this work was over 1,200 tons. All the marble-work mentioned was carried out by Messrs. H. T. Jenkins and Son, of Torquay, under the personal supervision of their principal, Mr. Walter W. Jenkins.

The ceilings of the Exhibition Hall and corridors are of "Lordosis Stuc," a material which ensures effects that hitherto were only obtainable by the use of real stone of fine quality. Similar stuc material is used for the walls and stringcourses of the staircase, for the lecture hall, and for central landings, the whole having been carried out by Messrs. W. Turner Lord & Co., of London. This stuc work is notable by the absence of elaborate ornamentation, the texture and jointing of the material being of distinct æsthetic value in the general scheme of the interior.

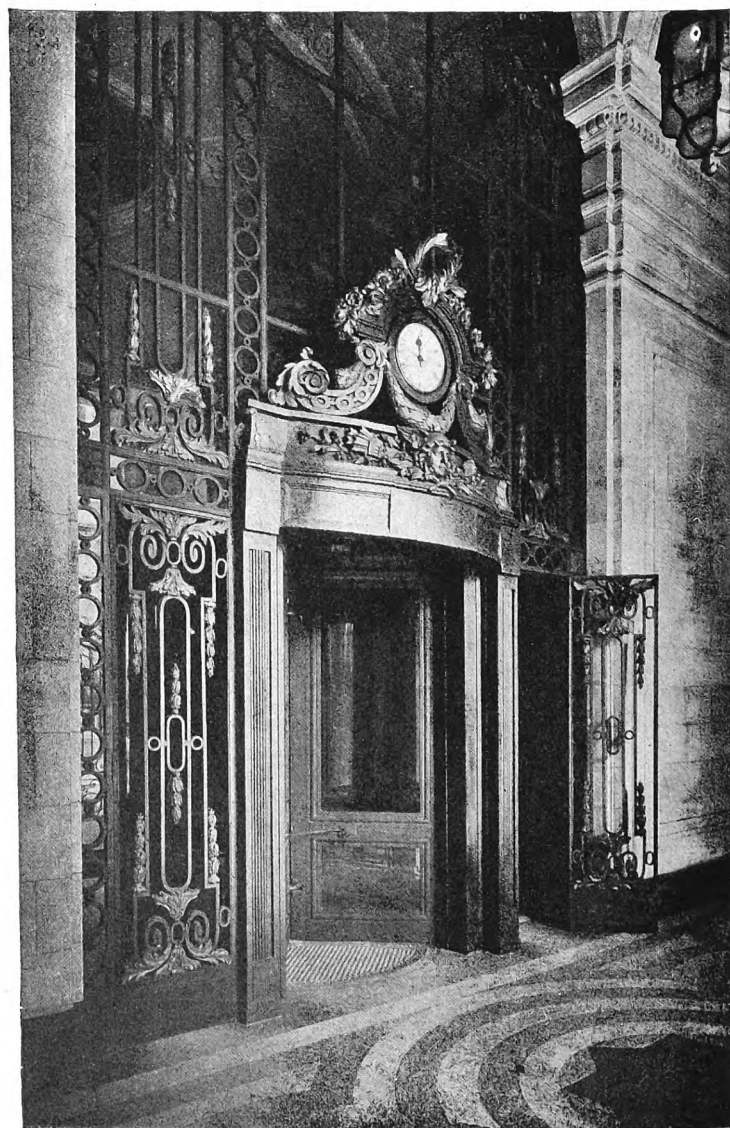
The decorations in this part of the building are of singular richness and splendour. A strong French feeling is shown throughout the whole building, notably in the way the architects have used stuc in walls and ceilings, and iron and bronze for decorative purposes. The interior is adorned with gilt bronze enrichments, which play a part in the building equal in importance to that of bronze ornaments in French furniture.

Some excellent results have been obtained in the work entrusted to Messrs. N. F. Ramsay (London), Ltd., notably the large external bronze window (already described), Van Kannel

screen, rotunda balustrade, bronze enrichments, trophies, and screens in the Exhibition Hall. Their work throughout is typically French, and it should add considerably to their reputation as specialists in French metalwork.

The magnificent wrought iron and bronze screen forming the main inner entrance consists of a central frame in iron enclosing the Van Kannel door, also in metal. It is plain and strong below, and has an elaborate frieze over, showing a small arc of a circle to the front which is richly decorated with a gilt-bronze trophy consisting of a finely modelled Minerva head with attributes of war, and with wattle (Australia's national flower) interwoven. It carries a clock case supported on scrolls with gilt-bronze laurel swags under, and the whole is surmounted with garlands of roses also in bronze, with laurel crown over.

The main screen itself consists, in addition to the doorway, of five finely worked ornamental panels in wrought iron with gilt-bronze laurel and acanthus enrichments. The richness of these panels and the overdoor is emphasized by the plain central portion which completes the screen, and the simple and



*Photos: Bedford Lemere*

DETAIL OF SCREEN TO MAIN ENTRANCE.



elegant lines of the lift gates adjoining, which have just a suggestion of bronze enrichment.

Inside the main screen and seen over it is a circular balustrade in wrought iron and bronze in the rotunda between the High Commissioner's Room and the Conference Room on the first floor. It consists of four main panels in wrought iron, with gilt-bronze enrichments of wheat encircling the star of the Australian coat of arms, divided from each other by four marble piers, which are ornamented with handsome bronze laurel swags and connected by smaller swags with the panels.

In the Exhibition Hall some very fine results have been obtained by the use of marble stuc, wrought iron, and bronze, the Australian marble making an admirable background for the bronze ornaments. To Melbourne Place are three main arched openings, the central one being the largest and most important. Each of the three openings has double doors forming the main feature, the frames being in iron with gilt-bronze enrichments. The architrave and frieze of the middle doorway have delicately modelled and chased gilt-bronze enrichments, and the overdoor has a large vase in iron with bronze flame enrichments and supported by large swags of laurel in bronze, which fall gracefully over the whole doorway. The side doors are treated to match, but are smaller in scale.

The entablature in the Exhibition Hall is richly decorated with bronze metopes and rosettes in the cornice. Wreaths of wattle alternate with rams' heads in the frieze, and the larger panels have Roman shields and other trophies.

The four main piers of marble in the centre of the hall

are flanked by columns and enriched with bronze trophies in sunk panels. The panels are outlined by a very severe bronze moulding, which is in excellent contrast to the richly moulded trophies for which they form a frame. The trophies are purely in the French style, but are adapted to express everything Australian, and it is remarkable how the ordinary pick and spade of the Australian gold-miner are made to harmonize with the delicate finish of the rams' heads symbolical of sheep-farming.

Many Australian industries and interests are symbolized in these trophies. The pickaxe of the gold-digger is blended with the wheat of the farmer. The War itself is represented by a shield, a helmet, and supporting banners. The rams' heads represent sheep-farming, and lower down we get wine typified by fruits, music by the tambourine, and pearl fisheries by the jewel case and the rope of pearls.

Messrs. Ramsay also carried out, in addition to the work described above, the important electric-light fittings and all the door and window fittings in the building. The large alabaster electric-light fittings in the ground floor and principal first-floor rooms have rams' heads and wattle enrichments, and are hung on chains richly modelled and chased.

The Library and Conference Room is notable as much for its graceful proportions as for its admirable decorations. Its dimensions are 60 ft. long by 30 ft. wide by 20 ft. high—the width being one-half and the height one-third of the length. The sides of the room are designed in a series of arched French casements, Calcutta marble pilasters, and bookcases, and there



THE LIBRARY OR CONFERENCE ROOM.

Photo: Bedford Lemere.





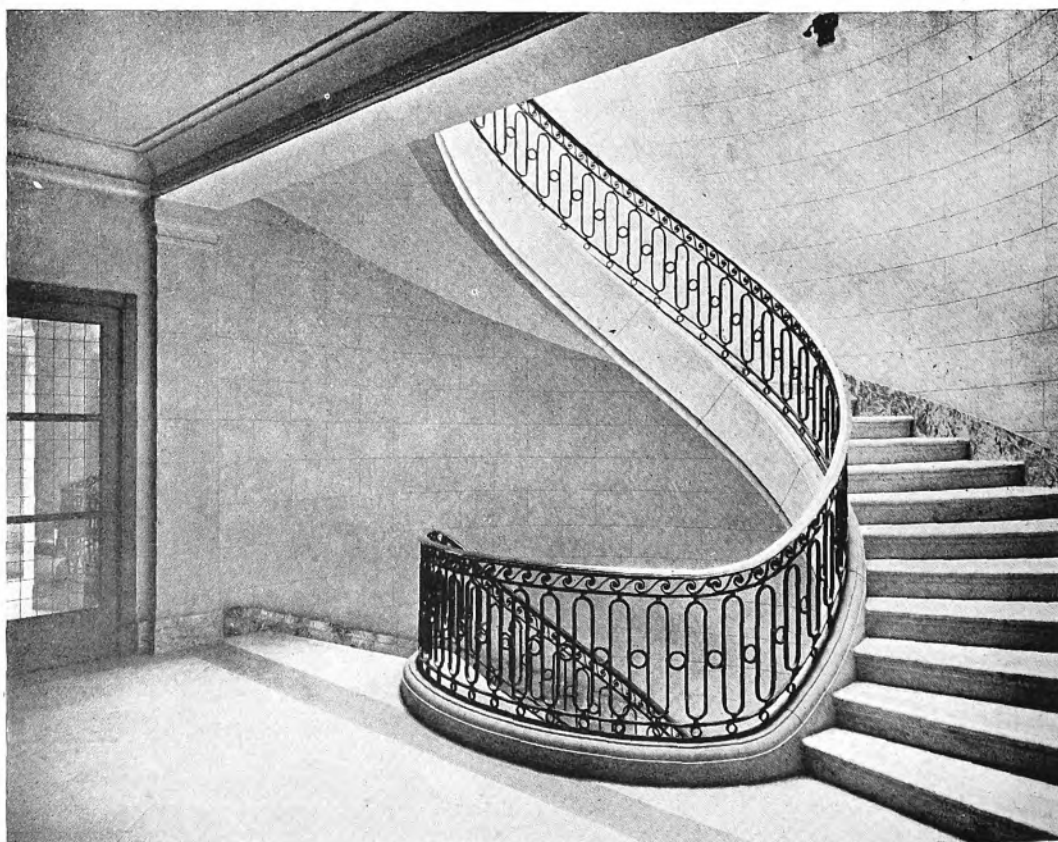
DETAIL IN LIBRARY: FRIEZE PANEL SYMBOLIZING "THE ARTS."

is a pair of marble columns at each end. (The marble-work was carried out by Messrs. H. T. Jenkins & Son, of Torquay.) In line with the top of the bookcases is a series of emblematical carved panels, each containing a vase encircled with a wreath of laurel, crowned by a shell and a garland of flowers, whilst grouped around the base are the tools, implements, and emblems suggestive of endeavour, and the unending pursuit of knowledge. Growing out from amongst these, and filling in the interstices, are the leaves and berries of the Australian wattle. These panels make a very prominent feature, being over 4 ft. square, and the carving four to seven inches in relief. They represent respectively "Designing and Architecture," "Music and Enterprise," "Poetry and the Drama," "Painting and Chemistry." Above these, again, in a finely carved frieze and cornice, are frieze panels, some over 6 ft. long, with ornament five inches in relief. The motifs of the frieze panels also suggest in rotation "Agriculture," "Commerce," "Science," "Art," and "Music." All the woodwork, including the carving, is executed in the black bean of Australia, a wood hard in fibre and tissue, not unlike our English oak. For bold definition of the main masses and fine modelling, for careful attention to accessory details—undercutting and artistic technique, the frieze and large carved panels are especially creditable to Messrs. Wylie & Lochhead, Ltd., of London and Glasgow, who were responsible for the work. The furniture of the Library was designed by the architects and made in Australia, as also was that of the High Commissioner's and other main rooms.

The High Commissioner's Room, on the same floor, is a very handsome apartment. It is lighted entirely by the large window above the main entrance. There is a wood-panelled wall opposite, capped by a richly carved cornice, in which the carved wood modillions and pateræ are very effective. A handsome mantelpiece, with the Australian coat of arms carved on the cornice of overmantel, occupies the centre, and on either side is a richly carved doorway. The warm tone of the Australian black bean is shown to advantage in this wall, as it is in the semicircular panelling at each end, where the large panels and wide stiles reveal the beautiful graining of the wood. This room was carried out by Messrs. Wylie & Lochhead, Ltd., of London and Glasgow, who were also responsible for all the interior fittings in Australian timber and marble for the Commonwealth's suite of offices occupying the whole of the first floor.

The several floors of Australia House, on each of which a different Australian wood has been used for the block flooring and fittings, are occupied as follows:—In the lower basement are

the publicity and supply stores, the treasury and strong-rooms, the cinematograph and lecture hall, and the engine and boiler houses. In the upper basement are strong-rooms and other accommodation for the Commonwealth Bank of Australia, of which a Chubb triple treasury in reinforced concrete and twisted steel is a feature. The ground floor, as already explained, contains the entrance hall and the Exhibition Hall, and, in addition, accommodation for the Strand branch



Photos: Bedford Lemere.

DETAIL OF PRINCIPAL STAIRCASE.

of the Commonwealth Bank and for the office of the Orient Steamship Company's line to Australia. On the entresol floor is the telephone exchange, while the Claims Branch (Inland Revenue) officials are tenants, occupying all the office accommodation here. The first floor contains the rooms of the High Commissioner and Prime Minister of the Commonwealth, those of the Official Secretary and the Assistant Secretary, the offices of administration of the High Commissioner, the Registration and Intelligence branches, and the Library or Conference Room. The second and third floors are tenanted by officials of the Claims Branch, His Majesty's Department of Inland Revenue. The fourth floor accommodates the Accounts Branch of the Commonwealth office, the Customs and Public Trustee Branch, the War Pensions office, the office of Passports and

shoe shape, and the heights from floor to ceiling differ considerably. The rails are continuous, with no half-landings, and each flight differs from all others throughout the building. No two bends are precisely alike, and the entire work was carried out without recourse to templates or drums of any kind. The balustrade is carried uninterruptedly from basement to attic. The design inclines to Louis XVI, and is parcel gilt with moulded metal handrail. The newels at the starting points in the basements are very elaborately wrought, and two mezzanine balconies are *en suite*, but enriched with trophies of Peace and War in ormolu.

The Bromsgrove Guild executed the iron gates with bronze enrichments to the three openings on the Strand and Aldwych fronts, iron gates for the porters' and messengers' entrance,

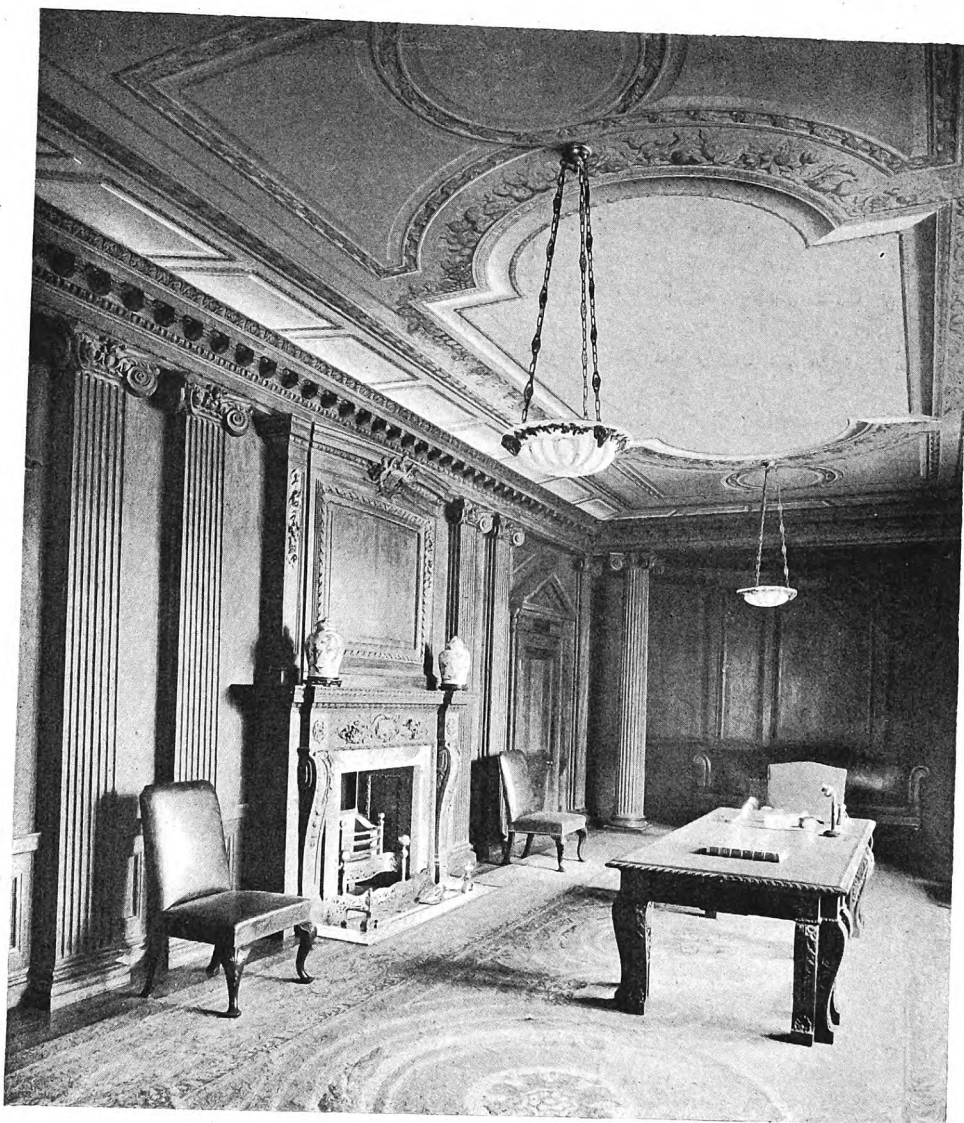


Photo: Bedford Lemere.

THE HIGH COMMISSIONER'S ROOM.

Shipping Passages, the Produce Branch, the Supply and Stores Branch, and the Commercial Priority Branch. On the fifth floor are the representatives of H M. Australian Navy, the Commonwealth shipping representative, and the general manager and officials of the Commonwealth Government line of steamers, while the sixth floor contains the office of the Military Adviser, the Arsenal and Munition Workers' Branch, the Intelligence (including Publicity) Branch, and the Controller's office.

The principal staircase is of simple yet effective design, and runs through the whole height of the building. Mr. J. Starkie Gardner was responsible for the stair-balustrades to the different landings—fifteen in all. The wells are of horse-

the ornamental dome in the entrance hall, and also a large pair of wrought-iron gates for the main entrance, which have not yet been fixed. They are well advanced, but, owing to war conditions, it was impossible to get them ready in time for the official opening.

The Caleula marble columns, wall-lining and counter in the Commonwealth Bank, the architraves, dadoes, stairs, and paving in Augustan and Caleula marbles in the main corridors and secondary staircases, and all lavatory division slabs and architraves in Augustan white marble throughout the building were carried out by Messrs. J. Whitehead & Sons, Ltd., of London.

Messrs. Farmer & Brindley, Ltd., of London, carried out



the steps to the two main staircases, in Augustan marble with circular plinth, die, and capping in Caleula marble; the work to the circular rotunda, the lift lobbies and doorways on the same level; also the marblework to the lavatory attached to the High Commissioner's Room, and, in addition, the dado to the lower ground floor—all in Augustan marble.

The building is of steel-frame construction, fireproof throughout, with floors of hollow brick and reinforced concrete, the spans being of a 20-ft. width without beams. The total weight of steelwork (supplied by Messrs. Redpath, Brown & Co., Ltd., of London) was approximately 1,700 tons. All joints were riveted on site, to meet the requirements of the London County Council. In the main contract material there was a considerable proportion of compound stanchion and girder work, and, in view of the curved frontage and unusual shape of the building, a great deal of special setting-out was involved, due to the splay connexions of the girders to the stanchions. In addition to the main frame construction for the job, specially constructed steelwork was supplied to form a backing on which to build or attach the marble cornice-work on the ground-floor—i.e., Exhibition Hall, entrances, etc. The duties of setting out of the steel construction and supervision of the erection of the main contract steelwork and steel for marble-work were ably discharged by the resident engineer, Mr. H. F. Smith.

Reinforced concrete-block floors were supplied and constructed by Messrs. Horace W. Cullum & Co., Ltd., of London.

The reinforced concrete main staircase was carried out by Messrs. Stuart's Granolithic Co., Ltd., of London.

The windows are constructed of Crittall's "Universal" steel casement sections, with solid bronze fittings.

Messrs. Frederick Braby & Co., Ltd., of London, carried out the copper-work in dormers, lunettes, nosing, cartouches, hiping, and base of flagstaff. All this work was executed by hand.

Messrs. The Luxfer Co. (British Luxfer Prism Syndicate, Ltd.), of London, fitted the following: Pavement lights and floor lights to the balcony; roof lights over Exhibition Hall; lantern lights on roof; steel windows and Luxfer prisms to reading-room; fire-resisting glazing throughout.

The heating of the principal rooms and corridors has been carried out without any disfigurement of the decorations, the patent "Panel" system having been adapted to the panelling and skirtings in such a manner that the source of heat is invisible, the heat being directly radiated from the surface of the marble or plaster panels. This installation was carried out by Messrs. Richard Crittall & Co., Ltd., of London.

The plumbing and drainage work was carried out in accordance with the latest principles by Messrs. Stitson, White & Co., of Westminster and Willesden. The drainage is carried in suspended cast-iron pipes in most cases, and underneath the floor of each lavatory there is a clear space about three feet in depth with suitable access. The system is therefore without any of the disadvantages associated with burying the pipes in concrete floors or exposing them on the walls. Ample room is also allowed for necessary expansion and contraction.

The waterproofing of the building, which includes the dampcoursing to the basement, the lining to gutters and cornices, and the covering of the whole roof, was carried out by Messrs. The Limmer and Trinidad Lake Asphalt Co., Ltd.

The installation of lifts, fitted by Messrs. Waygood-Otis, Ltd., of London, includes the following: Two electric passenger

lifts, load 2,240 lb. at speed of 300 ft. per minute, arranged with switch control from inside the cage by an attendant; one electric passenger lift, load 1,600 lb., at speed of 275 ft. per minute; and one electric passenger lift, load 1,000 lb., at 250 ft. per min. These last two lifts are arranged so that they can be worked either by the attendant in the cage or by automatic push button control after the ordinary hours when the attendant is not available. There are two other lifts: one direct-acting hydraulic goods, load 4,480 lb.; and one direct-acting ashes lift, load 672 lb.

In addition to the Post Office instruments, a system of automatic telephones for inter-office communication has been installed in the building by Messrs. The Relay Automatic Telephone Company, Ltd., of London. The equipment of the exchange, which has been working for over twelve months, is for eighty lines; but the racks fitted provide for 200. At present seventy-four telephones are in use. Ample provision has been made in the distribution boxes for future growth, it being only necessary to run single-pair cables from the distribution boxes to the instrument as new telephones are fitted. In such cases an official can retain his original telephone number, which is a great convenience. In some cases, where two officials share a room, but where the traffic does not warrant two lines being run, instruments are fitted in parallel in order that either can use the telephone without leaving his desk.

The system which has been installed is unusually interesting from the fact that all the operations of number-selecting and connecting, ringing, and disconnecting, are performed by simple telephone relays of the same kind as those usually employed in ordinary manual telephone exchanges. None of the more or less complicated electro-mechanical switches usually essential to an automatic telephone system are employed; moreover, the system ensures perfect secrecy. The maintenance charges of such apparatus are claimed to be very low, because mechanical wear and tear have been reduced to a minimum.

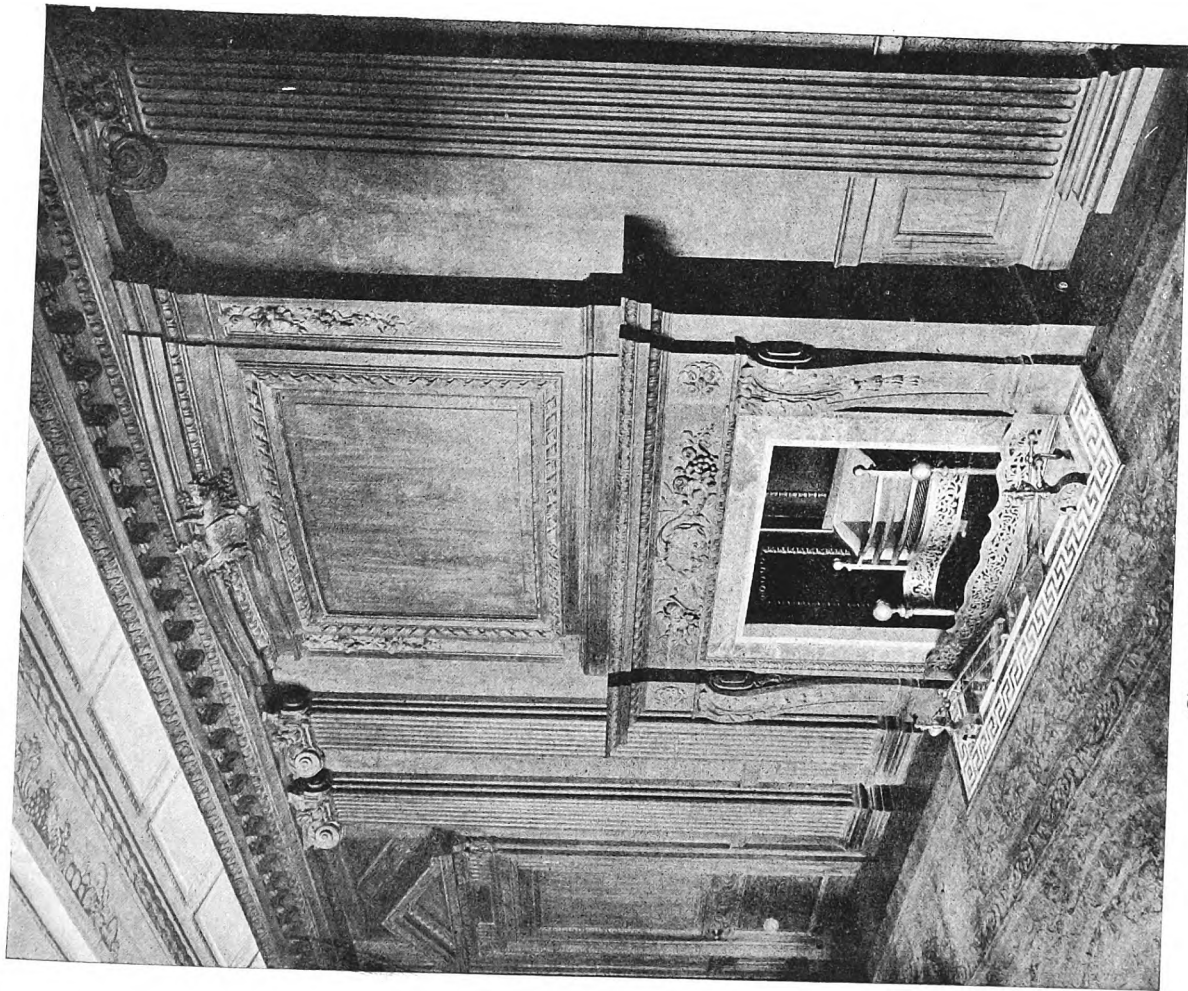
Messrs. The American Vitrolite Co. of the United Kingdom, Ltd., fixed Vitrolite in all the walls and partitions throughout the building. Vitrolite, introduced into this country but recently, is very largely used throughout the United States of America for hospitals and lavatory work, where a highly sanitary material is essential. Being stainproof, and having a highly polished surface and extreme whiteness of colour, Vitrolite is an excellent wall-covering for sanitary work.

The building is fitted throughout with clocks by the Synchronome Company on their electrical system, with which no works are required, every timepiece being operated and controlled by electrical impulse.

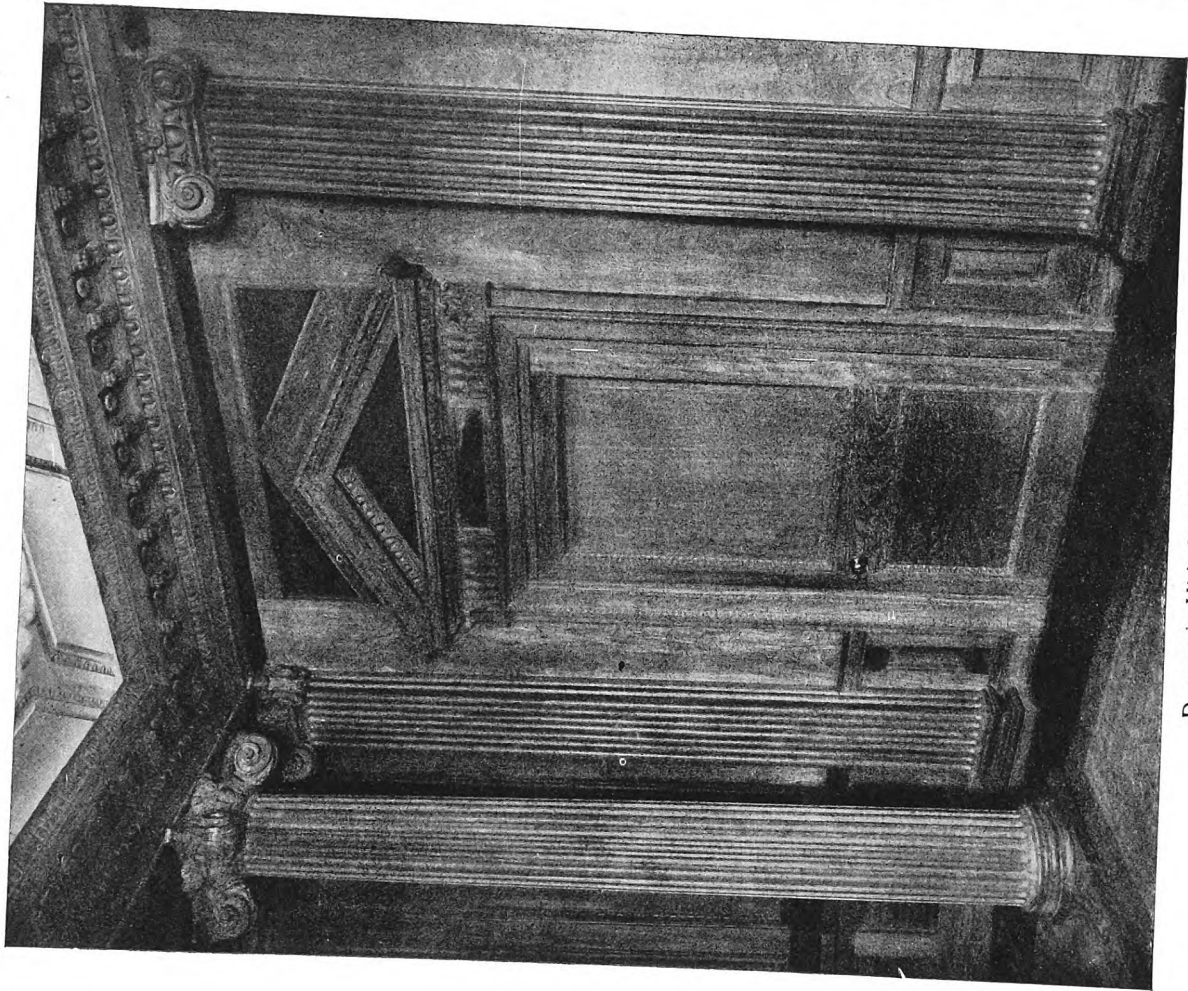
The directory board is on the "Unit" system, and was supplied by Messrs. The Changeable Sign Co., of London.

The general contractors were Messrs. Dove Bros., Ltd.; Messrs. Holloway Bros. (London), Ltd., were responsible for the foundations, and Messrs. Fortescue for the excavations. The following gentlemen were associated with the building in capacities indicated: Mr. Hamilton H. Turner (quantity surveyor), Captain Riall Sankey, R.E. (consulting engineer), Mr. S. Bylander (constructional engineer), Mr. R. H. H. Stanger (cement testing), Mr. C. Mitchell (selecting and passing all Portland stone), M. Marconell (architectural modelling), Mr. William Stark (clerk of works).

Other sub-contractors associated with the work are as follows: The Lamson Pneumatic Tube Co., Ltd., The British Vacuum Cleaner Co., Ltd., Pye & Co., Shanks & Co., Goddard & Son, Higgins & Griffiths, James Annan, Diespeker & Co., Hampton & Sons, Ltd., Duke & Ockenden, Ltd.



Chimney-piece in High Commissioner's Room.



Doorway in High Commissioner's Room.

Plate IV. September 1918.

Photos: Bedford Lemere.

AUSTRALIA HOUSE, STRAND, LONDON.  
A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.





# THE CHURCHES OF BRIGHTON AND HOVE.—II.

BY H. S. GOODHART-RENDEL.

**S**T. JOHN BAPTIST'S CHURCH was finished in 1852, the year in which Pugin died. At this time a change was beginning in the methods of the "Gothic Revival." In so far as it was a "revival," it was that not of a corpse, but of a sick man. Three centuries of ill-health had induced in our English Gothic all the whims and vagaries of the confirmed invalid; and this ailing style the Puginists sought to invigorate by forbidding it to invent and dosing it with mediæval precedent. Under this treatment the patient threw into an unruly convalescence. Before Pugin and Carpenter were cold in their graves Butterfield was encouraging rebellion, and younger men such as Street and Pearson applauded and imitated his escapades. Eclecticism ceased to be considered—in the words of Lassus—"la plaie de l'Art"; Art was now strong enough to begin seeing life. Every time that Butterfield started off on a theory, or Street on a continental trip, their admirers at home awaited—a little unquietly—the new things that would be brought back for them to swallow, whether symbolism from Durandus or plate-traceries from Italy, the dogma of every gable its altar or the practice of "constructional polychrome." The quiet house of Tractarian art was becoming a jackdaw's nest.

Thus St. Patrick's Church at Hove, finished in 1858, differs greatly from St. John Baptist's. Habershon's innovations were surreptitious; his unorthodox structure is clothed most conventionally; but Kendall's at St. Patrick's are blatant. Here are buttresses, traceries, roofs, mouldings that flaunt their departure from precedent; here is the "Victorian Decorated" style in its full development. Kendall, like Habershon, was a second-rate man, and his design has not strength enough to carry its mannerism; St. Patrick's Church is spacious without grandeur and ornate without grace. The angular tracery, the annuletted pillars, the odd chamfers—all seem as stale as the crinolines and chignons of yester-year. The brass lectern, surrounded by miniature "round towers" to please St. Patrick, was designed by Butterfield (Fig. 11), the red-stone reredos (badly needing colour and gilding) by Mr. Somers Clarke, the effective conversion of the end of an aisle into a Lady Chapel by Mr. Walter Tapper. On all these the eye can rest with pleasure; not so upon the pulpit, the discredit of which rests with the late Sir Gilbert Scott.

St. Paul's, All Saints', and St. John Baptist's are faced with local flint, St. Patrick's with Kentish rag, which at the time of its building had become the conventional material for

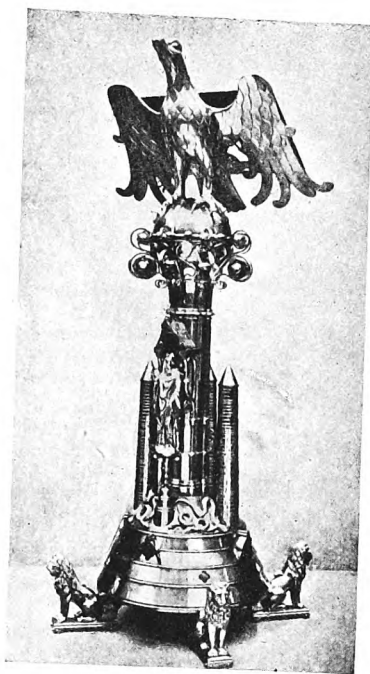


Fig. 11.—BRASS LECTERN IN ST. PATRICK'S CHURCH, HOVE.

Designed by Butterfield.

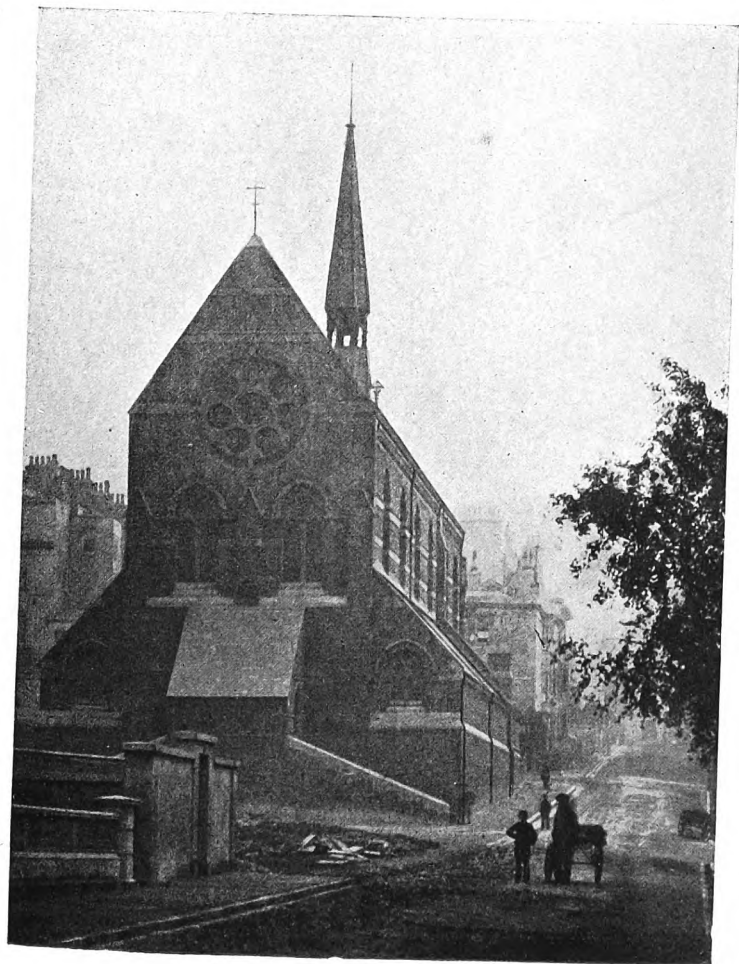


Fig. 12.

ST. MICHAEL'S CHURCH, BRIGHTON (THE OLD BUILDING).

G. F. Bodley, Architect.



Fig. 13.

Photos: North, Brighton.



Gothic "walling," without regard to place or fitness. So, too, is St. Ann's, Kemp Town, designed three years later by that timid but assiduous church-architect, Benjamin Ferrey. Flint-knapping is a difficult art, and Brighton and Hove would no doubt have been overrun by the ragged regiment of Victorian churches if G. F. Bodley had not early set an example of brick-building at St. Michael's, begun in 1859.

During the first half of the nineteenth century brick was generally considered a mean material, eligible only when poverty compelled. In Bethnal Green a brick wall would do well enough: in Belgravia it must at least be stuccoed. A few enthusiasts for Tudor fashions preferred a red wall quadrilled with black to the whity-yellow facing beloved by Soane and his school; but most architects looked for no merit in the material other than the closest approach obtainable to the colour of stone. Butterfield's deliberate choice of brick for the costly church of All Saints', Margaret Street, and his use of it at Stoke Newington and Leeds, must therefore have seemed not the least wanton of his peculiarities to the folk of his time; that the brick should show inside as well as outside the building must have seemed madness. The eccentricity, however, was sanctioned and forwarded by the Ecclesiologists,

who exulted in print that it should be brought to Brighton "by a young member of our Society, Mr. G. F. Bodley."

Despite much subsequent imitation, the originality of the design of Bodley's St. Michael's is almost as striking to-day as it was when the church was first built (Figs. 12 and 13). From St. Paul's it seems separated not by ten years and a

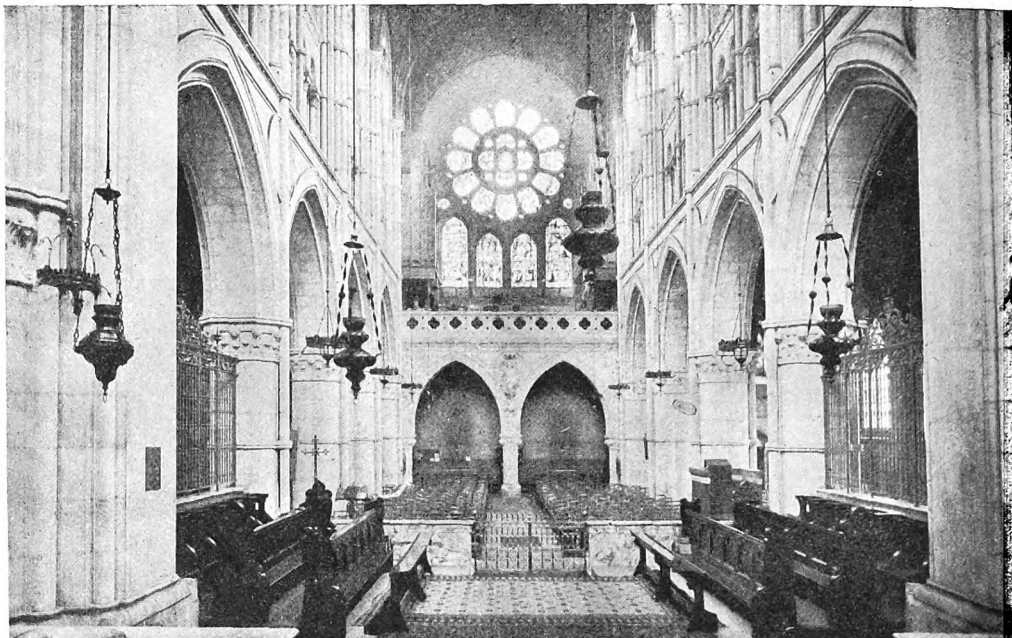


Photo: Fry, Brighton.

Fig. 14.—ST. MICHAEL'S CHURCH, BRIGHTON: THE NEW NAVE, LOOKING WEST.  
William Burges, Architect.

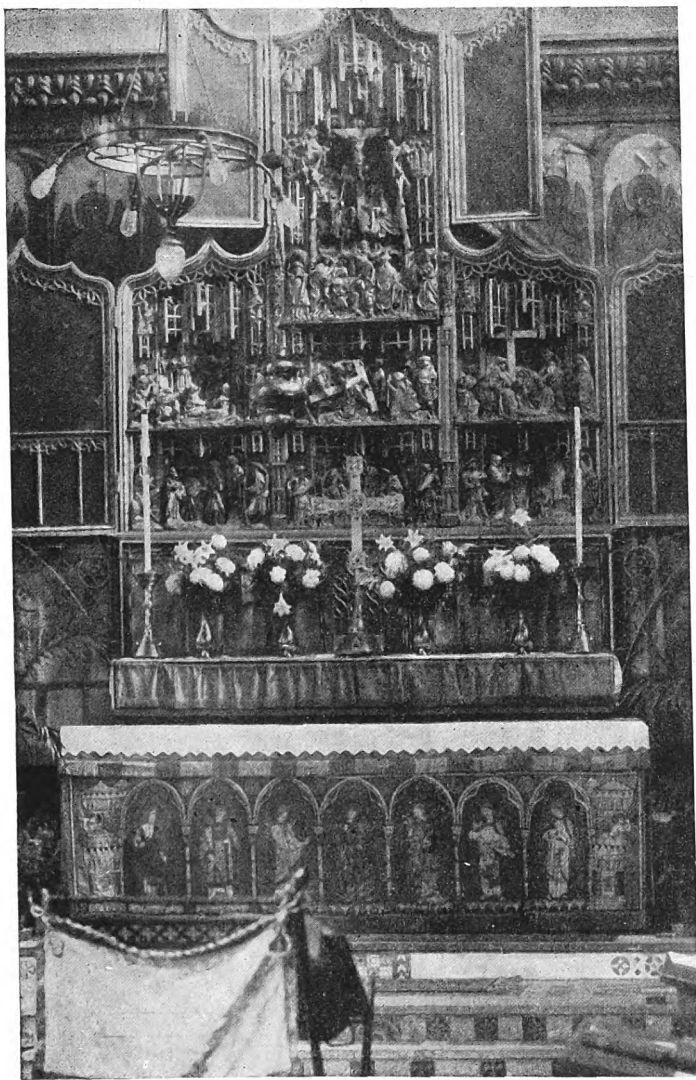


Photo: Fry, Brighton.

Fig. 15.—Medieval Triptych.

ST. MICHAEL'S CHURCH, BRIGHTON.  
William Burges, Architect.

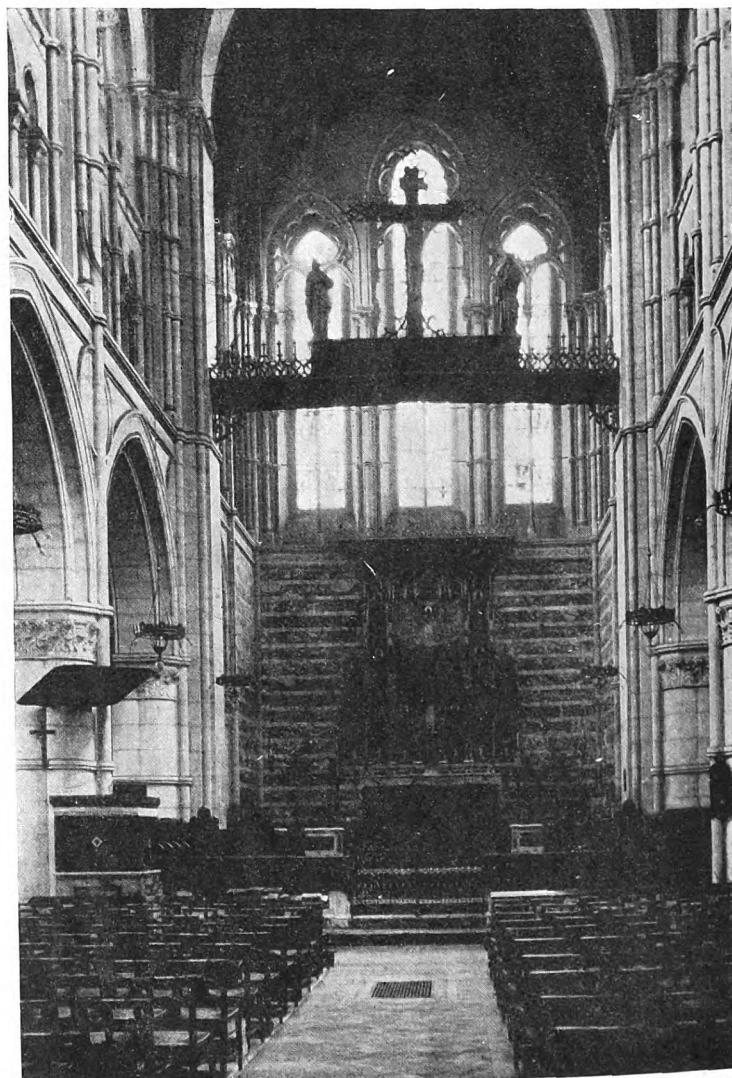
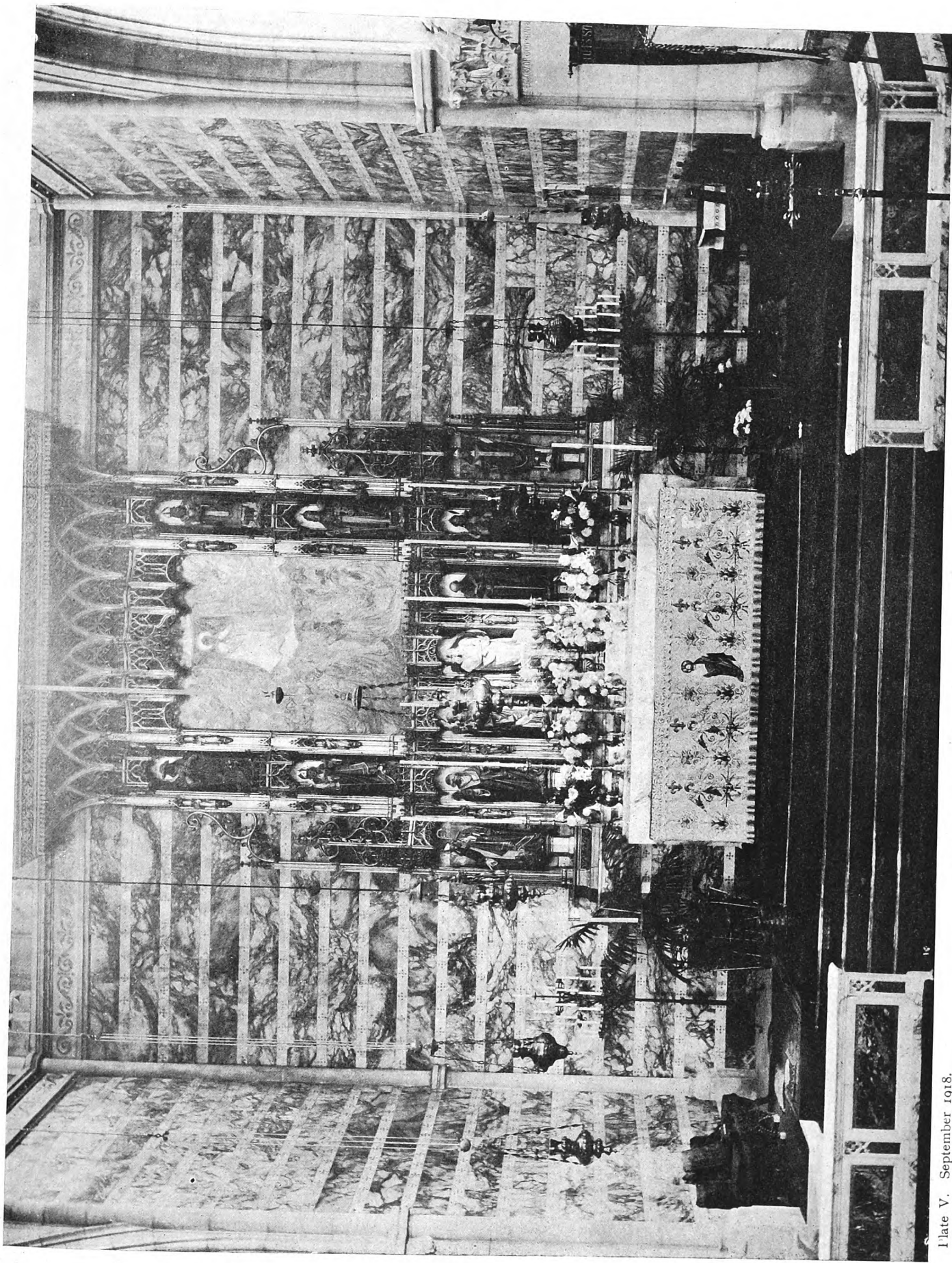


Photo: Corder, Brighton.

Fig. 16.—View looking East.



late V. September 1918.

ST. MICHAEL'S CHURCH, BRIGHTON: THE REREDOS.  
W. Romaine Walker, Architect.

Photo: Fry, Brighton.

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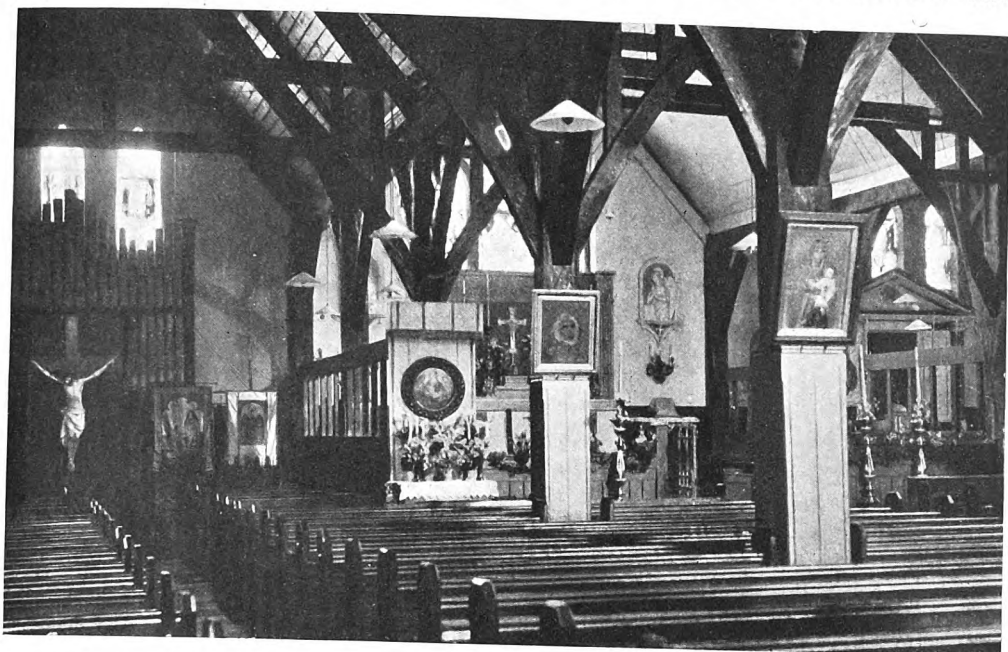


Fig. 17.—MISSION CHURCH OF THE ANNUNCIATION, BRIGHTON.

*Photo: Fry, Brighton.*

mile of ground, but by many centuries of time and leagues of space. To Butterfield's influence it owes its materials, but nothing else; for its form its chief creditors are Street and Ruskin, with whose Italian predilections its every detail com-

plies. Its plan is simple: a lofty nave and chancel, flanked by narrow windowless aisles. An arcade of unmoulded deep-soffited arches, borne on low columns of great bulk, carries a tall clerestory, the two-light windows of which have rudimentary plate-tracery. Primitive, too, is the tracery of the five-light eastern window, set high in the wall, while the western wall is pierced with two two-light windows and a large but plain rose. The carving on the capitals of the nave arcade is little more than the most archaic incised work. In many of the windows is stained glass of the Pre-Raphaelite school, that in the western windows being designed by Ford Madox Brown, Burne-Jones, and Morris, and the altar is dignified by a noble mediæval triptych of Flemish workmanship (Fig. 15). The church bell is Russian, from Sevastopol.

Bodley's church, however, forms only a small part of the St. Michael's of to-day.

Where once stood the northern aisle of the old building there now stands the southern aisle of the great new church to which the old one is become subsidiary. Magnificent in conception and noble in size, the new church (Figs. 14 and 16) is as

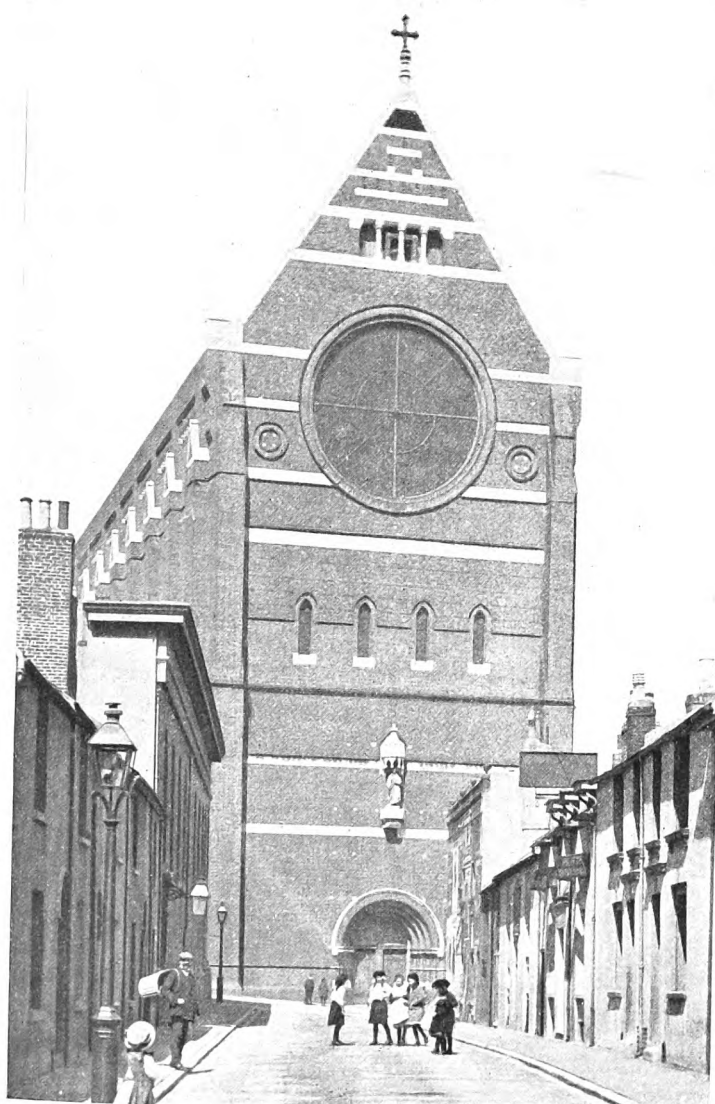


Fig. 18.—The West Front.

*Photo: Corlier, Brighton.*

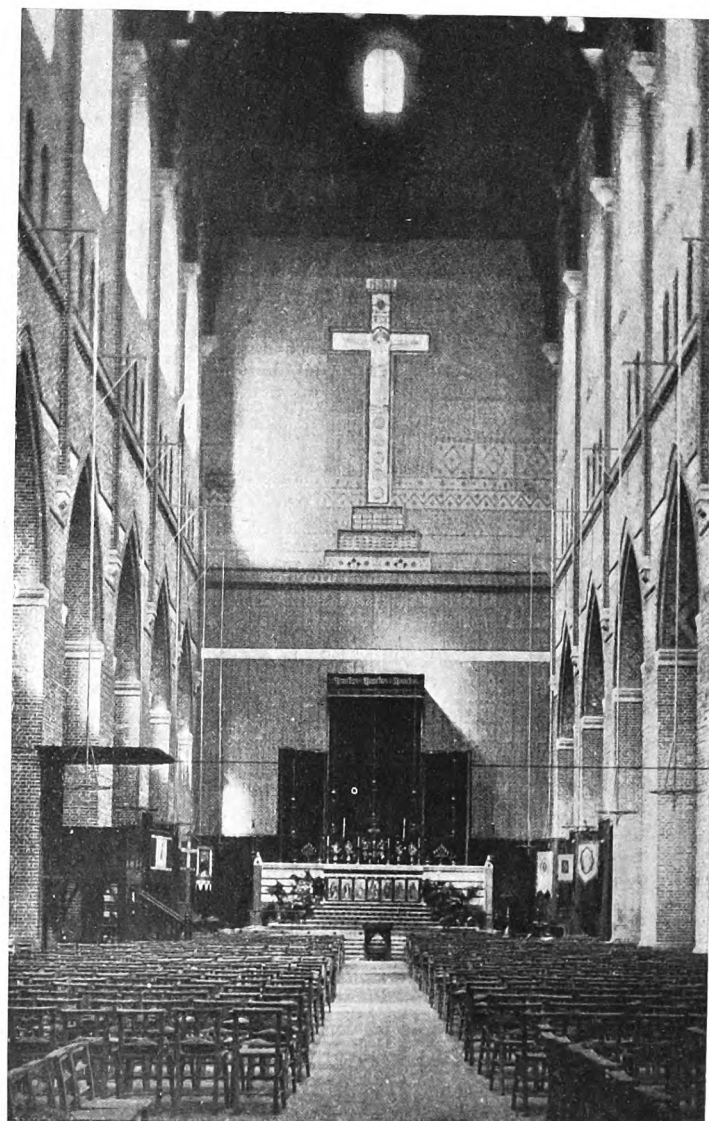


Fig. 19.—Interior as originally built.

*Photo: North, Brighton.*

ST. BARTHOLOMEW'S CHURCH, BRIGHTON,  
Edmund Scott, Architect.





Photo: Corder, Brighton.

Fig. 20.—ST. BARTHOLOMEW'S CHURCH, BRIGHTON: VIEW LOOKING EAST.

faithful to the traditions of Northern France as the old to those of Northern Italy, and is perhaps the finest of those few precious works that testify for all time to the genius of William Burges. The designs made in 1868 were not carried out until 1893, long after their author's death.

New St. Michael's, with its cathedral-like nave of arcade, triforium, clerestory and vault, is as grand in its way as anything that the nineteenth century has produced. The elaborate rood, the rich parclose screen, Mr. Romaine Walker's gay and beautiful reredos (Plate V), the bright glass in the nave and chancel windows, are all worthy of the building that holds them; much to be regretted, however, is the recent glazing of the northern aisle after designs by the late Mr. Kemp entirely out of harmony with the rest of the decoration. Bodley's font and pulpit, Kemp's wonderful vestments, Morris's painting—these are a few among the treasures belonging to St. Michael's, which will doubtless be detailed in the monograph that is being prepared by Mr. W. W. Begley.

Bodley's little church built in 1864 in honour of SS. Mary and Mary Magdalene is the first of the five churches given to Brighton by the Rev. A. D. Wagner, founder of St. Paul's, and is a sort of "holy shed" with whitewashed walls and three parallel roofs supported by posts and struts. It is spacious, picturesque, and homely, and might serve well as a model for mission-churches in poor districts.

Another mission church, that of the Annunciation (Fig. 17), follows closely the design of SS. Mary and Magdalene, and was given to Brighton by Mr. Wagner at about the same time. The north aisle, however, was not added until 1881, while the picturesque little tower is a recent work of Mr. F. T. Cawthorn. The street front embodies Carpenter's east window displaced from SS. Mary and Nicholas, and the glass in the window over the high altar is an early work of Burne-Jones and Rossetti. The general effect of the interior is delightful.

The first church of St. Luke in Queen's Park, built, also in the early 'sixties, from the designs of William White, is a little more ambitious, and very happily proportioned. Here again brick is the material, and the detail is of the simplest.

In strong contrast with the Annunciation Church stands the almost contemporary church of St. Bartholomew, also the gift of the Rev. A. D. Wagner, and one of the most remark-

able buildings in the British Isles. The severe beauty of its design and its great size combine to produce an effect, unrivalled of its kind, which it is almost impossible to describe (Figs. 18, 19, and 20). The plan consists of a nave of nine bays, each 19 ft. wide, with shallow chapels between the buttresses. The internal breadth is 58 ft., and the height from the ridge of the roof to the pavement is 135 ft. Three more bays, and a chancel as well, were originally proposed, but have never been built. The architecture of the building is simple and noble, the material brick. Mr. Wagner is said to have taken great part in the design; but the architect, Edmund Scott, was worthy of his inspiration and opportunity. In comparatively recent days Mr. H. Wilson prepared a wonderful scheme of decoration, of which the marble baldachino (Fig. 22), the pulpit (Fig. 21), and the font have been realized. Since then his proposals

have been set aside, mosaics of almost incredible feebleness have been plastered over the east wall, the crucifix has been moved to make way for a large and ugly gilt successor, and a badly designed western gallery has been placed in the nave. Some good stained glass in the west windows and a graceful design for a war shrine by Mr. Walter Tapper mark, it may be hoped, the beginning of better things.

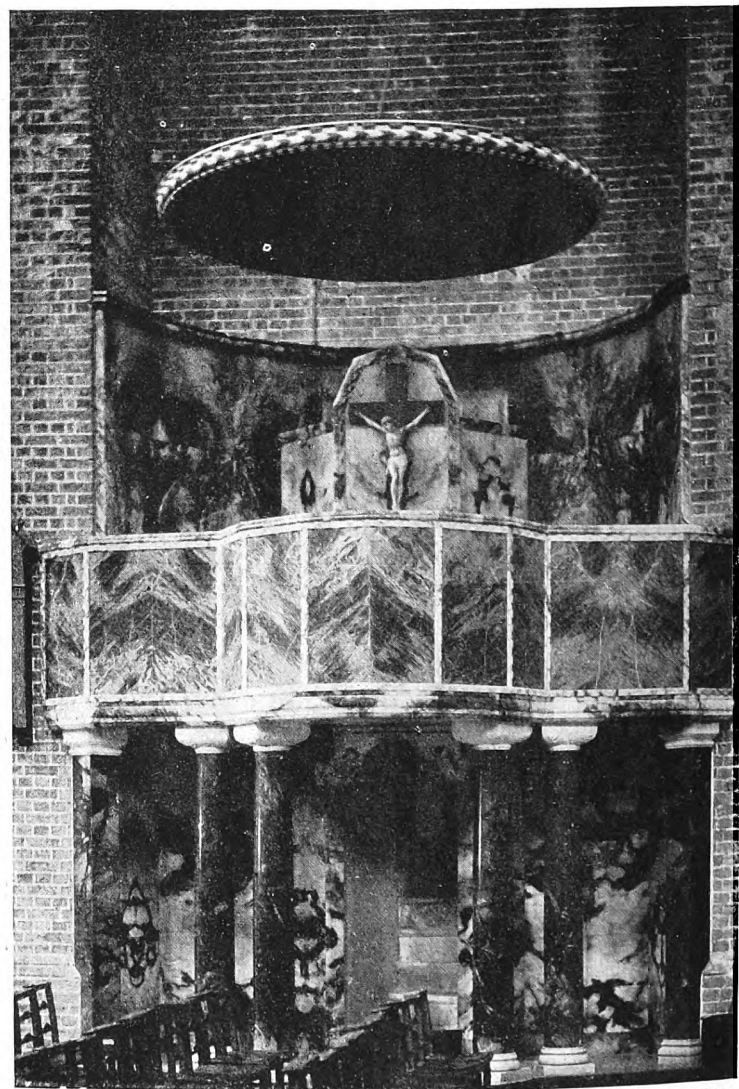


Photo: Corder, Brighton.

Fig. 21.—PULPIT IN ST. BARTHOLOMEW'S CHURCH, BRIGHTON.  
H. Wilson, Architect.



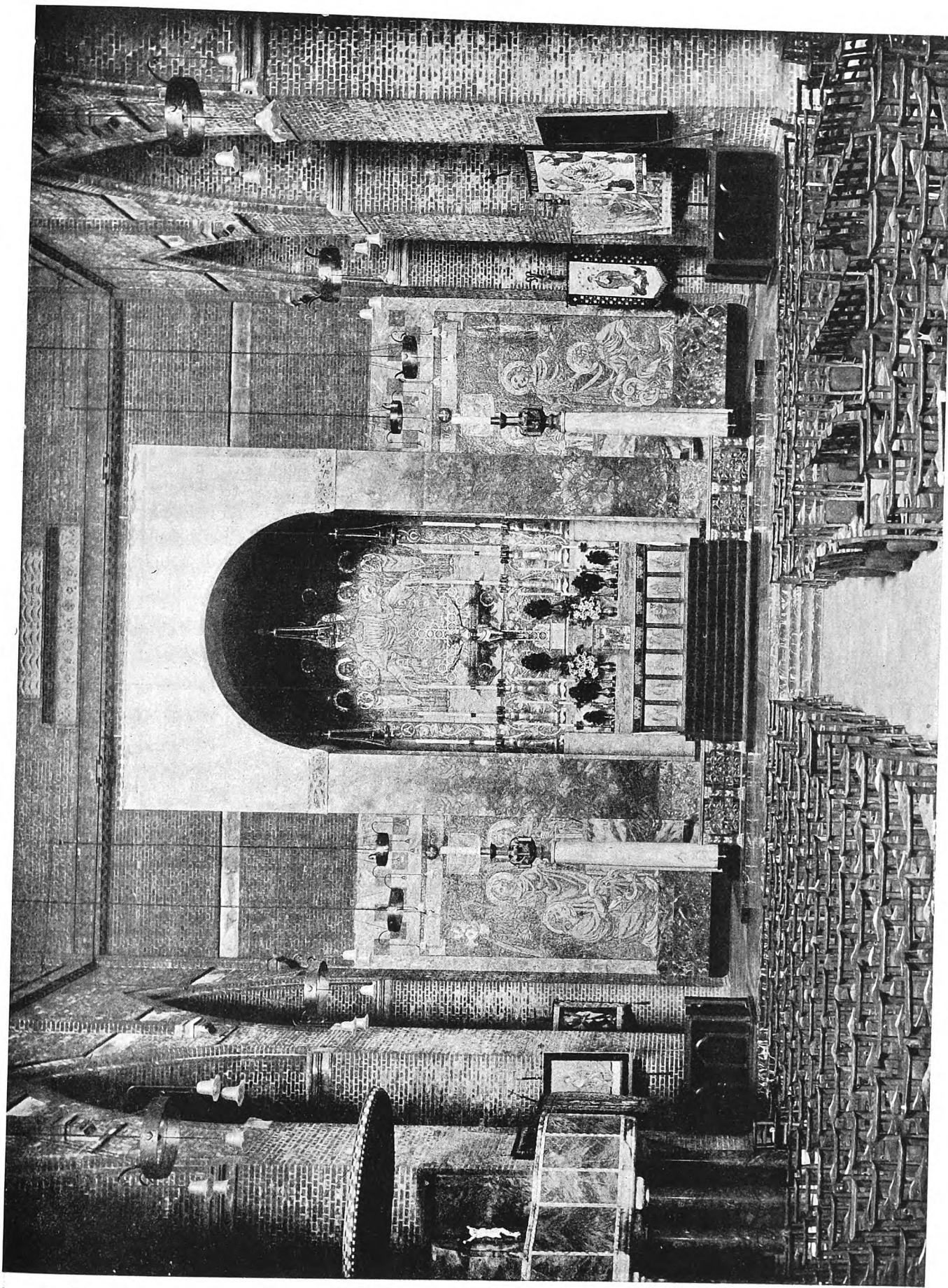


Photo: Fry, Brighton

Fig. 22.—ST. BARTHOLOMEW'S CHURCH, BRIGHTON: THE BALDACHINO.

H. Wilson, Architect.



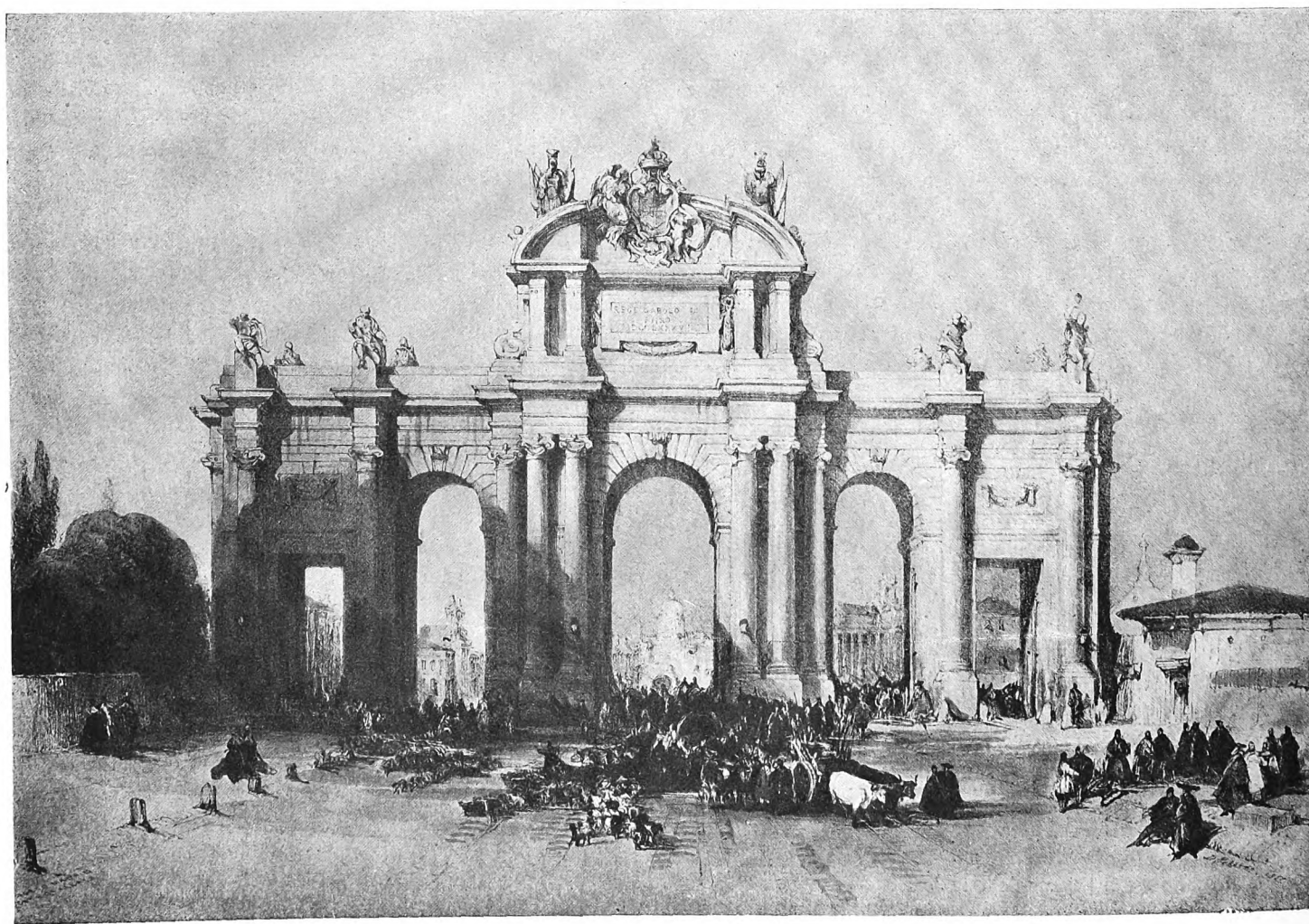
## PICTORIAL EXAGGERATION.

“THINGS are not what they seem,” the poet assures us; certainly they often seem what they are not—to the artist, who, usually the victim of a “temperament,” sees the world and all that therein is as no ordinary mortal sees it. This, perhaps, is just as it should be. A world in which everybody saw alike would be about as colourless as a dull day in November. One should be thankful, therefore, to admit the usefulness of that obscure human quantity which we call “the personal equation”—even though the admission implies an excuse (a very grudging one) for the apostles of ultra-modern art.

Your artist, as much as your poet, is entitled to his imaginative excesses. We would not have him without them, lest we be deprived of those rare glimpses of unimagined glory that only the creative artist can reveal. Who would willingly forfeit the magic imagery of Shelley’s “Skylark” or the miraculous splendour of Turner’s sunsets? The artist, whether in words or in paint, is not to be fettered by petty conventional restraints, by rules and regulations, by laws and edicts; these are created only for the guidance of the humble uninspired, who, if left to their own devices, run perilous risk of self-destruction. The creative artist must necessarily be, up to a point, a law unto himself; else how may he express, fully and freely, the genius that is within him? It is for this reason, perhaps, that a discriminating public readily allows

concessions to genius which it denies to mediocrity or to mere defiant extravagance. For where conventional talent merely pleases, genius may startle; the one is limited by the familiar and the commonplace, while the other strives to reveal the hidden mysteries that lie beyond the human horizon. Hence, we must not expect genius to see things as they appear to the “man in the street.”

David Roberts, R.A., though hardly a genius in the commonly accepted sense of the word, was an artist who saw things as they were not; and whether he is to be praised or blamed is a matter that must be settled according to personal taste. Your artist is not expected to be content with a mere mechanical transcription of apprehended phenomena, otherwise art would long have been supplanted by colour-photography. He is expected to put into his pictures something of his own personality, something of his own individual outlook upon life—something that provokes an instinctive association of the work with the man. Any other art than this must necessarily be impersonal, lacking in the distinctive human touch. But, at the same time, it is interesting to note how, in his passion for self-expression, the artist will often overstep the bounds of legitimate latitude. He may be justified in modifying, obscuring, or even omitting altogether anything that upsets the harmony of his composition. Usually he does this sort of thing without the slightest hesitation; and often he will put in



THE GATE OF ALCALÁ, MADRID, AS PAINTED BY DAVID ROBERTS, R.A.

something that is non-existent, and still be acquitted of serious offence. But is he justified in giving forth to the world a rendering (represented to be an accurate pictorial record) that immeasurably transcends the original?

This is what David Roberts did persistently and without any sort of compunction. It is easy to imagine that he did it unconsciously—or at least subconsciously. Roberts in his early days was very intimately associated with the theatrical world—as a scene painter—and he even appeared occasionally on the boards as an actor in pantomime. Something of the scene-painter's love of imposing and dramatic effects is apparent in all his works—even the finest, and those upon which he spent his utmost endeavour. The theatrical outlook acquired at his most impressionable age persisted through later years, and naturally manifested itself in his art. Hence the exaggerations to be noted in his Continental drawings, a selection of which appeared in a recent issue of THE ARCHITECTURAL REVIEW. One of these, the Gate of Alcalá at Madrid, is reprinted herewith, together with a photograph showing it as it really appears. The difference is striking, to say the least.

Speaking to the writer some time ago an eminent architect observed: "I was a great admirer of Roberts before I did the Continental tour as a student. I admire him still, but with an admiration tempered by regret—regret that he so often raises

expectations that remain unfulfilled. His magnificent drawing of the Alcalá Gate fired my young enthusiasm, and I vowed I would go to Madrid and see the wonderful original that had inspired it. I saw it, and came away woefully disappointed." And no wonder. Roberts has idealized his subject outrageously. He has turned a broad, squat composition, obviously ill-proportioned, into a lofty towering mass that seems to be soaring away to meet the clouds. He has completely altered the proportions; and by sprinkling his foreground with purposely dwarfed figures has produced an effect of triumphal magnificence that the arch obviously does not possess. That he has ennobled and dignified it cannot be denied; the ideal is vastly superior to the real: but it is only the elements of the Alcalá Gate that we see—etherealized almost beyond recognition. As an essay in subjective revelation Roberts's drawing has a fascinating interest; but as a pictorial record it is a deception and a snare.

Roberts sketched and painted extensively on the Continent and elsewhere, and during his life enjoyed considerable popularity. Many of his drawings show an obvious lack of proportion—a strong tendency to exaggerate the subject, particularly when it is a building, at the expense of all other considerations. The number of people he must have misled is beyond compute.



THE GATE OF ALCALÁ AS IT REALLY IS.



# ARCHITECTURAL POLYCHROME DECORATION.

By LEON V. SOLON.

LITTLE success has so far rewarded contemporary efforts to revive the use of polychrome decoration in architecture. Perhaps, therefore, it may be of some help to analyse current methods, to ascertain the value of the elementary principles guiding practice, and also to examine carefully the types of decoration adapted to polychrome treatment.

Of recent years the Italian Renaissance has exercised a powerful influence on architects in the United States, and many of the essays in polychrome have followed Italian models.

There is meagre evidence to prove that the Italian Renaissance architects regarded colour as a desirable adjunct to their major schemes, so far as exteriors were concerned; in fact, it is doubtful whether they had much sympathy with its use. Classic ideals found an expression in an intense effort to achieve purity of contour, severity of detail, and exquisite proportions based on Greek and Roman standards. It was not generally known that pigment had once illuminated many of the fragments from which their inspiration was derived; hence, it is most unlikely that the architect, reacting from Gothic emblazonment of colour to classic austerity, would risk the use of an element calculated to disturb that serenity for which he strove.

In reviving the use of classic ornamentation the Renaissance designers adhered faithfully to motif and detail; the pronounced difference that is apparent in their interpretation is due to the influence of their æsthetic aims, not to a deliberate modification. When they chose to relieve the severity of their façades with carving, their taste was best satisfied by relief modelled with subtle gradations of light and shade, with soft edges melting into the field on the light side, and abrupt projections casting clearly defined shadows in contrast.

The general tendency to avoid any precise definition of mass-forms is a strong argument against such ornament having been intended for colour application.

The fact that the Greeks used polychrome to a considerable extent is amply established by archæologists; but, so far, sufficient information has not been accumulated to determine the exact extent to which it was applied to each architectural unit during the evolution of the orders.

Many ornamental details standardized by Greek builders, in the stone carving, were simultaneously used by other craftsmen. Examples of painted Greek ornament exist to-day in their original form and can be seen on the beautiful vases made by the Greek potters. These contain much varied data that can be used as a basis for studying the conformation of detail and mass prepared solely for colour effect. Comparison of detail so contrived, with corresponding carved versions of a certain technique, shows how the principles formulated by the colour designers were followed by carvers when colour was to be added. Pronounced differences exist in the treatment of the same motif or detail when produced for light and shade, or colour, pointing in the latter case to a complete subordination of the carver's methods to the technical limitations and

peculiarities of the painter's media. Ample proof may be deduced that basic principles were recognized and rigidly observed by artists working for the one effect or the other.

In analysing the coloured ornamentations on the Greek vases the foremost characteristic striking us is that form is primarily expressed by silhouette, decorative rhythm and contrast being attained by careful calculation of the relative value of motif and field.

Turning for comparison to those Renaissance carvings which, we assume, were created for light and shade only—this partly from the experience that no planning of colour can produce a balanced result—we find that silhouetting of form is a matter of minor importance, and that the fashioning of planes, modulating passage of light, is the element of effect.

In ornamentation of this type, a detail, by varying the angle of its direction, the height of its embossment, and the treatment of its edges, may pass through all the modulations existing between high-light and shadow; this alone is almost sufficient to invest with interest a form which in plan or mass would hardly invite attention. Any insignificance in decorative mass or lack of symmetry, which is unobtrusive in such relief, is accentuated by colouring.

Light and shade, which is a common factor uniting all items in the uncoloured version, is an element of disunion in polychrome, as the shadow-strength varies with the tone value of each tint.

In carvings prepared exclusively for light and shade, height of embossment is of greater importance than area of mass, the main motif of the composition asserting itself by accentuation of relief; but, if this design is treated in polychrome, the main motif has little more prominence than a secondary detail of equal area, resulting in a depreciation of decorative effect in the designing by a confusion of values.

Failure to grasp the fact that designing for colour requires a special form of ornamental planning has been the most serious factor retarding the advancement of architectural polychrome. This effective method has a far higher import than any that can be realized by a casual tinting of embossment prepared for other purposes. The legitimate effect can only be attained by an interweaving of tints, produced by arranging their recurrence at chosen intervals. The contrasts of tone, area, and tint, constituting the harmony, are the result of judicious planning and distribution of detail, assembled with the sole object of achieving colour balance. These intricate essentials absolutely control success in polychrome design; it is consequently obvious that only by an exceptional hazard could ornamentation designed for light and shade be arranged in such manner as to serve satisfactorily for polychrome.

A review of modern attempts justifies the conclusion that this form of decoration is not yet recognized as a distinct art, with a specialized technique and a code of laws governing taste.

Our first instinct, when needing instruction or enlightenment in art matters, is to turn to the classics. Unfortunately,

on the subject of colour this resource is not available. To expect that more extensive archæological discoveries could provide us with the means to formulate good and safe rules for our guidance in the use of colour would be an excessive indulgence in optimism.

The limited range of colours at the disposal of the ancients would, in all likelihood, be adjudged crude and inadequate, and probably yield no more satisfaction to the eye than a Greek chorus would to the ear accustomed to the intricacies of Wagner.

Those rare instances in which we have reason to congratulate ourselves on our superiority over the ancients in matters appertaining to art, have usually reference to some accessory method which has been subjected to scientific development, such as, for example, the manufacture of pigment. Our resources in this respect far surpass those of the Greeks, so that little advantage may be expected from an acquaintance with classic precedent on a subject in which attainment was necessarily immature.

Our energy will find full occupation in separating from chaotic confusion those tints that are capable of producing harmonies consistent with architectonic dignity, these requiring to be adjusted in such order that they may be used without disturbing established proportions, and applied to detail without giving it undue prominence or misplacing emphasis.

We find much evidence in Greek remains of the vast importance attached to such æsthetic subtleties as, for instance, the adjustment of perspective when it interferes with horizontal or vertical lines, or compensation for the apparent diminution of mass when silhouetted against the sky, showing that many items too subtle for our superficial observation were taken into consideration and provided for. These facts encourage one to believe that a scrutiny of Greek ornamental sculpture may reveal solutions to some of the difficulties besetting us when we attempt the combination of colour and relief.

An examination of ornamental sculpture decorating buildings erected in Greece during the fourth and fifth centuries B.C., when polychrome was extensively used both in architecture and sculpture, reveals a number of examples carved with a very distinctive technique, differing essentially from the conventional renderings of such motifs, by the manner in which the edges of reliefs are treated.

Examples of this type are found on many of the finest buildings of the golden age, on the Parthenon, on the Erechtheum, and on others, of which fragments only remain. The peculiarity of this method is that the contour of the forms is bounded by a narrow, delicately embossed fillet giving additional projection to the edge,\* which distinguishes it from carving made for light and shade, with its tendency to efface edges on the light side.

Æsthetic difficulties do not confine themselves to any period or race. There is no doubt that the problems which beset us in combining colour with relief were just as formidable to the Greeks. They must have experienced, as we do, that colour applied to carved detail, executed in accordance with the usual conventions, had unpleasantly hard edges and a tendency to make the object treated look unsubstantial and detached, and that attempts to rectify this by colour

outlining or tone gradation were not satisfying. There is little doubt, in the writer's estimation, that the Greeks devised the fillet treatment of edges as the remedy for this defect, which it completely neutralizes, and with which, incidentally, a very beautiful type of ornamentation was developed.

The light falling on the raised edge of the fillet, accentuated by its delicate shadow, adds an appearance of richness and softness to the colours which is unattainable by any other means.

The fillet edge on the antefixes of the Parthenon is used with much judgment, for the purpose of preserving colour value from encroachment by strong rays of light from the sky behind. In the anthemion of the Erechtheum we find a magnificent specimen of the peculiar type of decoration evolved on this principle, which shows the freedom of its application. In this carving, the unerring instinct which invariably guided the Greeks in these matters caused them to modify and even omit the fillet in places where its presence might detract from the elegance of ornamental growth.

This method has just as great a value now as then, and is admirably adapted technically to the material in which the hopes of polychrome are centred—glazed clay products. The fillet outline would act as a cloison for the coloured glazes; this method, having been identified in other branches of ceramic art in many countries and periods, could not be open to the imputation that it was a technique borrowed from another material to which it exclusively belonged.

Frequently terms applied to matters connected with art have a significance conveying much more than is included in their bare definition, this being the result of mental association with eminent achievements they have designated during generations. The word "polychrome" in its architectural application cannot, unfortunately, be included in this category. Traditions from which it might have gathered prestige have only recently acquired substance through the enterprise of savants rather than artists. In America architectural works of such a nature represent experimentation rather than inspiration; they constitute, as a general rule, the demonstration of a principle, cramped for want of an essential technique and lacking the means for poetic expression through undeveloped colour facilities.

The majority of these schemes have been executed in terracotta, with the limited assortment of tints obtainable by the single-fire process, precluding any subtle combinations or varied harmonies. This vital question is unfortunately controlled by commercial considerations, which for the moment are a serious obstacle to progress. As only a comparatively small proportion of the total area of a façade would generally be decorated in polychrome, it is to be hoped that architects may recognize the necessity of leaving sufficient financial margin for the manufacturer to develop and utilize this invaluable asset.

The prime reason for this condition is not so much parsimony on the part of the purchaser as the fact that the intrinsic value of colour has not been firmly established by works in polychrome of a convincing nature.

Spontaneous recognition can only arise from proof of merit; when once this is firmly asserted, the considerations at stake will appear too precious to discard for a trifling difference of cost.

Good things in art have a currency of their own, in that they carry conviction of their worth even among those having no comprehension of their nature.

*From "The Architectural Record."*

\* Winklemann, in the eighth book of his "History of Ancient Art," notes this treatment, but draws no conclusion as to its purposes. In describing funeral urns in the Capitoline Museum, Borghese and Albani villas, he says: "These reliefs, which are particularly elaborated, are distinguished by a raised edge or prominence passing around them."



## NOTES OF THE MONTH.

### *Architectural Classes at Cambridge.*

It is welcome news that the Cambridge University Board of Architecture has organized training classes for architects, craft students, builders, land agents, and those interested in the practical or historical sides of artistic training. These classes are for the benefit of disabled officers, and are directed by Professor E. S. Prior and Professor Beresford Pite. Every facility for study, elementary or advanced, is offered, the classrooms of the university being thrown open to the students, for whom workshops for practice in building craft are available, as well as facilities for experimental work in the physics relating to building materials, for studying the science of concrete construction, and for instruction in practical forestry. Whether there are any valid objections to flooding the professions with an over-supply of short-course men we will not make this an occasion for inquiry. Assuming that proper precautions have been taken to avert such a calamity, we are rather disposed to rejoice over this inauguration of a more extensive system of scientific training in the art, science, and practice of building. In a few nine-week sessions, a man may acquire but little substantial knowledge of a subject that is wholly new to him, but at least he will have had his eyes opened; and if his training had begun previously, a short course at Cambridge, with the run of the superb physics laboratory there, would give him a new outlook, invest commonplaces with a hitherto unsuspected interest and significance, and arrange them in a more rational series, link them in a more logical sequence and relationship. These men, coming away from their short course with a lengthened vista, will surely spread the gospel of more scientific building, and reveal the magic of the university touch. If the Cambridge adventure tends to this result, well and good; the R.I.B.A. should make haste to hitch on to it and help it forward—and should in any case keep a watchful eye on it.

\* \* \*

### *Proposed Memorial Chapel for Liverpool Cathedral.*

The Liverpool Cathedral War Memorial scheme is now taking definite shape. It has been decided to adopt the eastern arm of the first transept, with the fabric of which some progress has already been made, and to mark off the chapel from the main structure by an open metalwork grille of tasteful design. Here the names of the gallant dead may be recorded for all time, memorial services be fittingly held, and regimental colours hung. Nobly proportioned, this chapel will be enriched by a beautiful reredos, and stained-glass windows portraying figure subjects typical of the lives of soldiers and sailors, all carefully selected for their suitability. But the outstanding feature of this little sanctuary, one symbol that will popularly impress its dedicative character, will be the central cenotaph. Erected on a low platform of black and white marble, this will be an alabaster structure of three feet or more in height, embellished with rich allegorical carvings and with a kneeling figure at each corner of the square. Upon the cenotaph will be placed a handsomely bound volume, in which will be inscribed in permanent ink the names of the fallen, together with their units or ships. The pages will be of durable lambskin, and the record will remain as legible and imperishable, so it is claimed, as the ancient manuscripts that have survived from the distant ages. It is estimated that the memorial transept will cost about £50,000. Mr. G. Gilbert Scott, A.R.A., F.R.I.B.A., is the architect.

### *Architecture as a Factor in Education.*

"Architecture," says a writer in "The Manchester Guardian," "is everybody's business." It is, therefore, as the saying goes, nobody's business; which is why it is so generally neglected. Our contemporary sighs for the good old days of a hundred years ago, when some knowledge of architecture was considered indispensable to "genteel education." It was then that, having finished his college career, the young man did the "Grand Tour" and studied the Orders in their native lairs. This acquirement of a smattering of architecture had at least one useful effect—it set up a sort of building rivalry among "men of taste," who vied with each other in the erection or the embellishment of their dwellings. This made work and promoted quality in it, but tended more to the emolument than to the dignity of the architect, who had to put up with much offensive patronage and to suffer much ignorant criticism from those who knew "too much and too little"—too much to keep silent, too little to render speech anything more than a hindrance and an embarrassment. Still, there were those whose knowledge was penetrating, and who made good use of it in conference with the architect; and, on the whole, it is better to have a knowledgeable client than an ignorant one. As a rule, the former is likely to be the more reasonable and tractable. Apart from the professional view, it is evident that architecture is an excellent instrument of education, which might and should be used not only in places of higher education, but in the common-schools, where its essential principles could be applied with excellent effect to develop, for example, a sense of proportion, which, physically and morally, is one of the most important desiderata of the day.

\* \* \*

### *The Vicissitudes of a Statue.*

Le Sœur's fine statue of Charles I at Charing Cross has seen many vicissitudes, and that of being encased in corrugated iron is not the least ignominious of them. Much curiosity was aroused when workmen began to invest the statue with a timber framework. What was the use of wood as a protection against the fiery darts of the wicked? Then sandbags were introduced; but still the public were mystified about the wooden framework. At last its function was revealed; it was to act as studding to which corrugated sheets could be nailed, to form a sort of epidermis to the sandbags; or perhaps to unify the design; or perhaps to receive the red, blue, and yellow posters which have since been added to "hold it together," as the studio jargon has it. This case-hardened octagonal pyramid is an odd thing to occupy the site of the original Charing Cross—"the last of the nine which marked the places where Queen Eleanor's coffin rested on its journey from Lincolnshire to Westminster Abbey." Le Sœur cast the statue of King Charles in 1633. Before it could be set up the Civil War broke out, and the Parliamentarians sold it as scrap metal to John Rivit, brazier, of Holborn. John, however, seems to have had a shrewd idea that the statue would come in handy at the Restoration, for instead of breaking up the metal he buried it. In 1674 it was re-erected, on a new pedestal by Grinling Gibbons, on the site it now occupies; which was not only, as we have mentioned, the site of the Eleanor cross, but was also that of the place where the regicides were executed, and where the pillory stood. Whether that is the pillory which is preserved in St. Martin's Church one would rather like to know, and also whether that interesting apparatus is still in working order. A further career of public utility might be open to it.

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Plate I.

THE SHAMBLES, BRADFORD-ON-AVON.  
*From a Pencil Drawing by Harold Falkner.*

October 1918.

# BRADFORD-ON-AVON.

BY HAROLD FALKNER.

*With Pencil Drawings by the Author.*

BRADFORD is not an easy place to write a short article around. I will not say that it is a place without a history, but I think the most enthusiastic of its local archæologists will agree with me that it lacks a continuous history. Bradford has always been a refuge. It never was in the turmoil of wars or great movements; even its commerce was of a kind that could be carried on without much intercourse with the outer world. To this it owes its charm and much of its archæological interest.

It lies or perches or clings to the hills on the slopes of a ford on the River Avon. Still almost surrounded by dense wooded country, formerly it was buried in forest. When it is remembered that the neolithic men lived on hills only, and fortified themselves against the dangers of forests, the impenetrable character of these places will be understood.

The Avon at this stage begins to cut its way into the hills, not quite so deeply as it does farther down at Bath, or still more at Bristol, but yet so deeply as to make the approaches to the ford quite sufficiently steep to be dangerous, and to have made the passage of the river up to but a few years ago no small adventure.

For this reason, although there can have been no other passage of the Avon for several miles east or west, and because it is far from any main road, Bradford has preserved its antiquity and much of its old-world charm. Added to this the fact that its hills are composed of an easily won and worked stone of tolerable weathering quality, we may expect to find a very living architecture and many survivals of ancient craftsmanship.

Aubrey says: "Let us imagine what kind of country this was in the time of the ancient Britons. By the nature of the soil, which is a sour, woodsere land, very natural for the production of oaks especially, one may conclude that this North-Division was a shady, dismal wood; and the inhabitants almost as savage as the beasts, whose skins were their only raiment."

British and Roman remains may be said to be scattered about Bradford, but there is nothing to suggest that this part of the country was in any way populated in those times by more than very scattered bands of forest dwellers, with a

sprinkling afterwards of small isolated Roman villas. However, in Saxon times we may soon come to facts.

Cenwald, King of Wessex, married the sister of Penda, King of Mercia, and very shortly tired of the lady. Penda takes the usual old course of fighting the matter out. Cenwald is driven out, and after recuperation in neighbouring country returns and recovers throne of Wessex, and in a presumably chastened re-establishment embraces Christianity. He is succeeded by Ina, who grants certain lands and endowments to Aldhelm for the purpose of building a monastery.

The history of Bradford for the next 800 years becomes virtually scraps of the annals of that monastery.

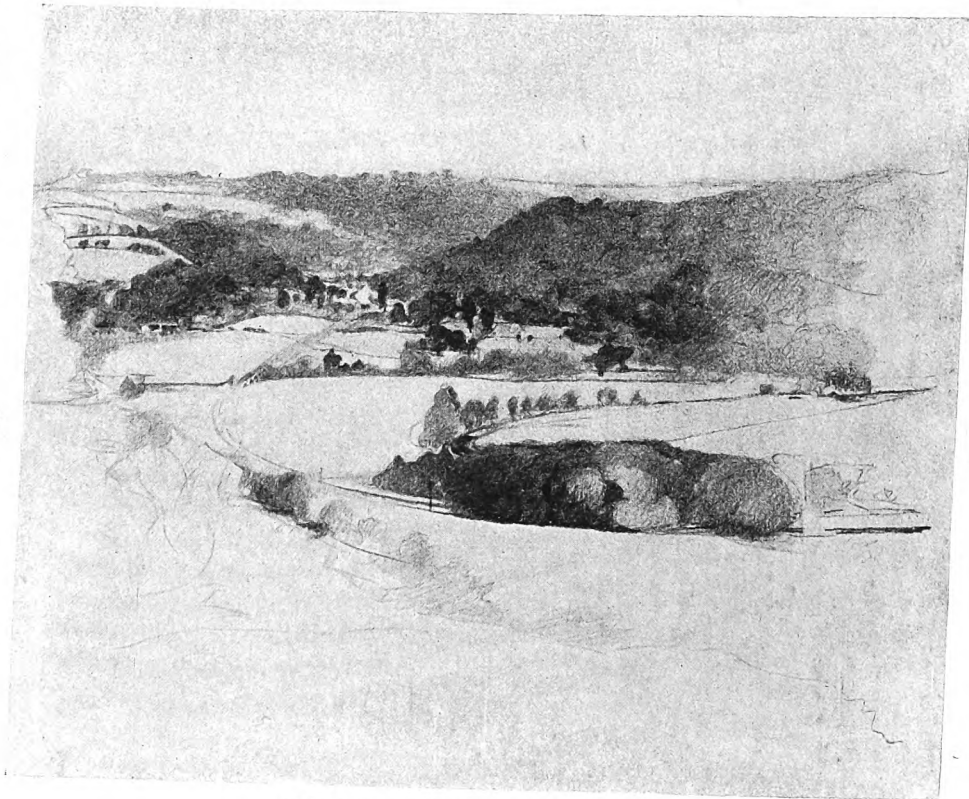
The first reference is from Kemble's *Codex Diplomaticus*, year 705:—

"Hence it is that I, Aldhelm, after having by the divine goodness been enthroned in the episcopal office, unworthy as I am, secretly resolved within myself that *my* monasteries of Malmesbury, Frome, and Bradanford over which as Abbot I long presided, should receive an Abbot selected by the spontaneous voice of *my* establishment. The pious determination of *my* monks opposed this *my* resolution; and when I had several times mentioned this in assemblies of my brethren, none of them would listen to my

wishes, but said 'As long as you are alive we will most humbly submit to the yoke of your government, entreating only that you will by deed secure to us that, after your death, no king, no pontiff, or any authority claim dominion over us, except with our voluntary consent.' He then makes the arrangement requested, and the act is confirmed by King Ina."

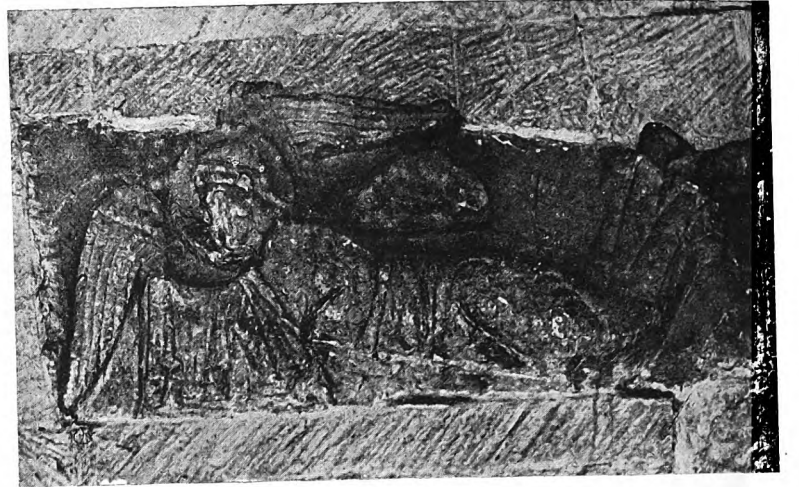
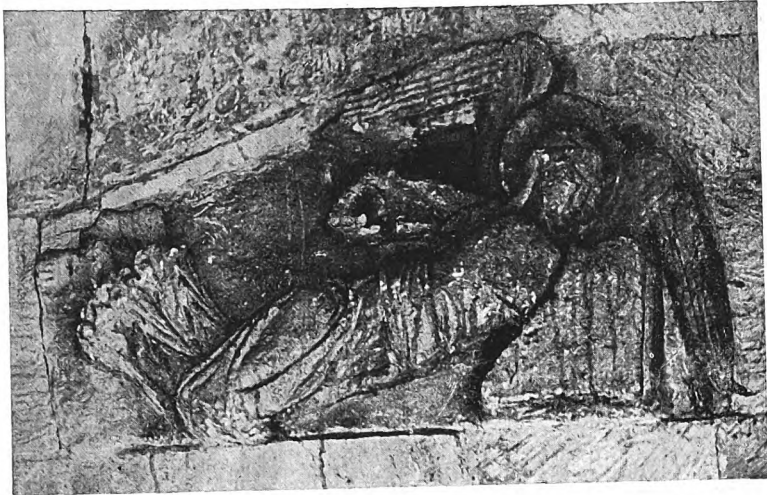
This brings me to my illustration of the Saxon Church. That it is a building of very early foundation no reasonable person will be doubtful (see p. 70).

William of Malmesbury's words are these: "*Necnon et apud Bradford tertium ab eo monasterium instructum crebra serit opinio,—quam confirmare videtur nomen villae in serie privilegii, quod jam episcopus ministeriis suis dedit oppositum et antiquis scripturæ liniamentis effigiatum. Et est ad hunc diem eo loci Ecclesiola, quam ad nomen Beatissimi Laurentii fecisse predicatur. Sed enim utraque monasteria From et Bradford — in nichilum defecere, restatque tantum nomen*



GENERAL VIEW OF THE TOWN.





ANGELS OVER CHANCEL ARCH IN THE SAXON CHURCH.

inane." But whether any of these stones are the actual stones of Aldhelm's church, whether Aldhelm's original church was of wattle, earth, timber, or stone, is at present a matter of—shall we say?—some doubt. In fact, a war of words has raged around this little building, and I would not do anything to add to the heat of the controversy. This much may be said: It is a very charming little building, and whether it dates from 700, 900, or 1100 there are few ecclesiastical buildings with an older feeling in this country.

The primitive proportions of the chancel arch and the doors from nave into porches, the rude working of the stones, the twilight depth of the lighting, all belong to the earliest ideas of building. On the other hand, certain fluted half-columns on door-posts and in the gable-ends seem to belong to a later date.

There is an arcade in a series of shallow half-circles round the building just under the eaves of most curious construction, which must have been copied from some other building; for, although the stones of the columns, bases, and string-courses are in the right position, the stones of the arches are not arch construction at all. In fact, the stones must have been put up and the arcade cut out of the solid.

It would be interesting to learn whether any similar construction is to be found in the country, and whether a definite date can be ascribed to it.

Of the figures over the chancel arch still less can be said with certainty. That the general scheme of the flying arrangement, the wings and headdresses, and the drapery, is primitive, will, I think, be admitted.

On the other hand the treatment of the feet is almost modern, the subject also; apparently "The Descent from the Cross" (the figures are carrying what are almost certainly napkins on their arms) is not, so far as I know, a common one for a chancel arch.

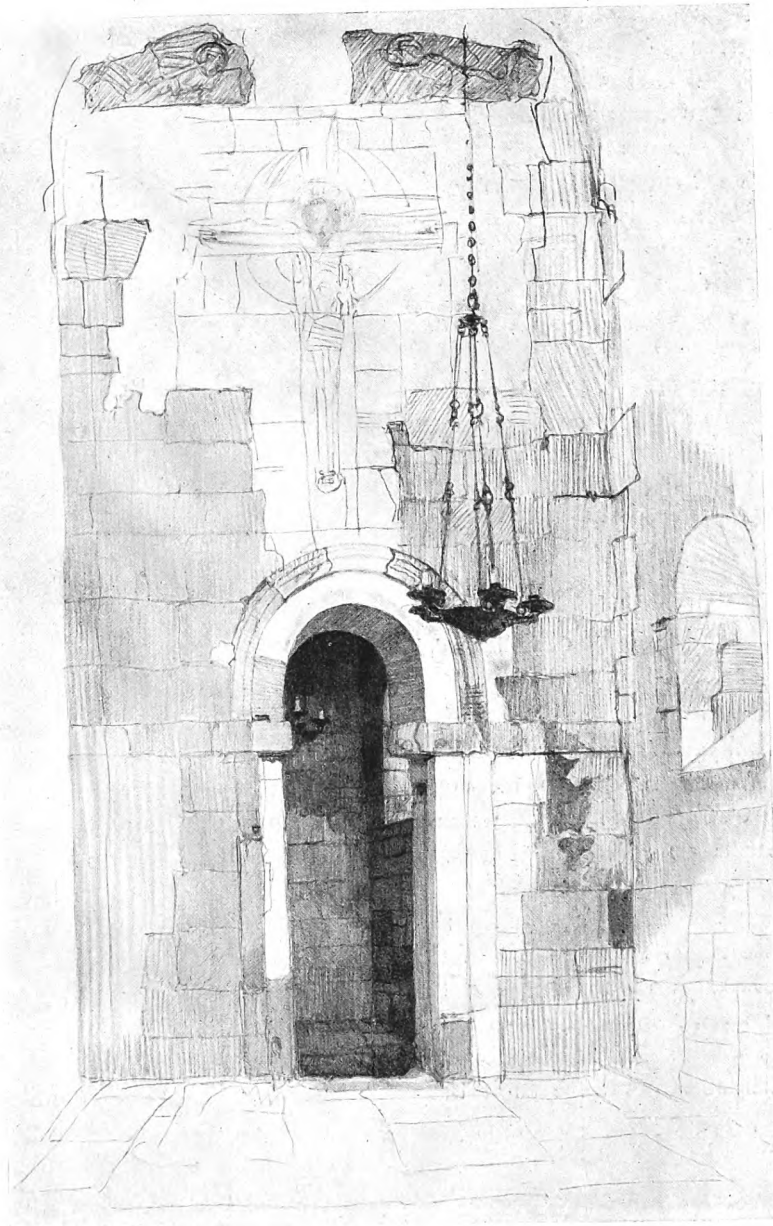
It is suggested that these figures have some resemblance to the "Benedictional of St. Æthelwold," and to some in the "Utrecht Psalter of the ninth century," to neither of which I have access at the moment.

The photographs herein illustrated are from untouched negatives, and I should be glad of the assistance of any authorities on stone or ivory carving who may be able more exactly to fix their date.

The only other date-fixer in these remains is a stone, "Plate 1858," obviously part of a shrine or altar-tomb of some importance, and possibly of Saxon, more probably of Scandinavian influence, which may have enshrined some of the bones of St. Laurence.

In 959, Dunstan, then Abbot of Glastonbury, was, at a Wytan at Bradford, appointed Bishop of Worcester. In 1001 Ethelred bestowed the monastery and vill of Bradford on the Abbess of Shaftesbury "for a recompence of the murderinge of St. Edward his brother" [Leland]. The charter is in the Harleian MSS., and is reprinted in Dugdale, *Monast. Angli.* ii, 471, and Kemble's *Codex Diplom.* iii, No. 706.

"He gave to the Church of St. Edward at Shaftesbury the monastery and vill of Bradeford, to be always subject to it, that therein might be found a safe refuge for the nuns against the insults of the



CHANCEL ARCH IN THE SAXON CHURCH.



Danes, and a hiding-place also for the relics of the blessed martyr St. Edward and the rest of the saints. That on the restoration of peace, if such were vouchsafed to his kingdom, the nuns should return to their ancient place, but that some of the family should still remain at Bradeford if it be thought fit by the superior."

However, the "impenetrabile confugium" doesn't seem to have been of much avail, and the monastery is said to have been burnt and levelled.

I am prepared to accept this, and yet to believe that some of these stones are pre-1000, as it is quite improbable that the Danes were sufficiently enthusiastic iconoclasts to take the trouble to break the stones up or seriously deface them.

The stones are large and heavy, and without big ropes or much expenditure of energy the building could not be very materially destroyed.

The Abbesses of Shaftesbury seem to have taken little interest in Bradford except as a source of income, of the which, seeing that it is fine corn-land and that a large proportion of it was even then corn-land in cultivation, it must have been a considerable source.



EARLY FOURTEENTH-CENTURY CARVED FIGURE IN THE PARISH CHURCH.

(Dug from among the Foundations of a Tomb.)



IVORY—"THE DESCENT FROM THE CROSS"—IN THE SAXON CHURCH.

(Reproduced by courtesy of the Director of the Victoria and Albert Museum.)

In 1190 Bradford was put "in misericordia" for the murder of a woman within the boundaries. The charter was confirmed by Stephen and John. John seems to have stayed in the town, more than twenty deeds being dated thence.

In the reign of Edward I the Abbess was called on to give an account of the way she administered her estates in Bradford, it being alleged that Richard I had exercised the rights of chief lord in Bradford; but after trial before a jury (the names of whom are given) the matter was adjourned *sine die*, and the Abbess seems to have remained in possession. What was the size of the monastery, or whether it was ever re-established after the destruction by the Danes, is very uncertain.

Evidences of the Abbesses' lordship, however, still survive, the principal of which is the tithe barn at Barton Farm. Not the largest in the country, or even the county, it is, especially inside, a very impressive structure. It has an immense sense of size and constructional suitability, heightened perhaps by the dimness of the light and its emptiness and sense of decay (now fortunately checked by the National Trust).

The relations of the Abbess to the parish church are somewhat doubtful, but as the Abbess was in possession of the greater and lesser tithes as well as lord in chief, the rectors must have been in a dependent position.

The church seems to have had a rather unusual arrangement of subordinate chapels, at one time six, but of which I can only find remains of four: "Tory," "St. Olaf," "St. Catherine," "St. Margaret"; possibly the two chantries in the north aisle of the parish church were counted.

The building on the bridge is by tradition said to have been a chapel, but no dedication name or other sign of consecration has been handed down.

Under the lordship of the Abbess wealthy tenants seem to have sprung up and founded families.



The Hall, Rogers, Yerbury, and Methuen families, besides agriculture, seem to have added at first speculation in wool and finally cloth-making to their sources of income. So that in 1500-1600 we find Bradford one of the principal wool- and cloth-making towns in the country.

Precisely why the wool-making industries should have grown up here is not clear. Bristol was a staple town, and there is a certain amount of water and water-power at Bradford; however, so it did.

The prosperity seems to have increased, immense numbers of houses having been built in the sixteenth and seventeenth centuries of the stone-mullioned three-gable type, only being superseded in a few instances by others of the sash-window pilastered type in the late eighteenth century.

The principal and most magnificent is, of course, "The Hall," formerly called Kingston House on account of its association with the notorious Duchess. It has been so much restored, although the work has been very conscientiously done, that it is difficult to say which is original and which new work. This was the residence of the Hall or Aula family.

The Chantry is a house chiefly of the eighteenth century, having a priest's chamber, and beneath this a fish tank.

The Priory, belonging formerly to the Methuen family, has some interesting sixteenth-century remains, including a little



A STREET VIEW.



CHURCH STREET, BRADFORD-ON-AVON.

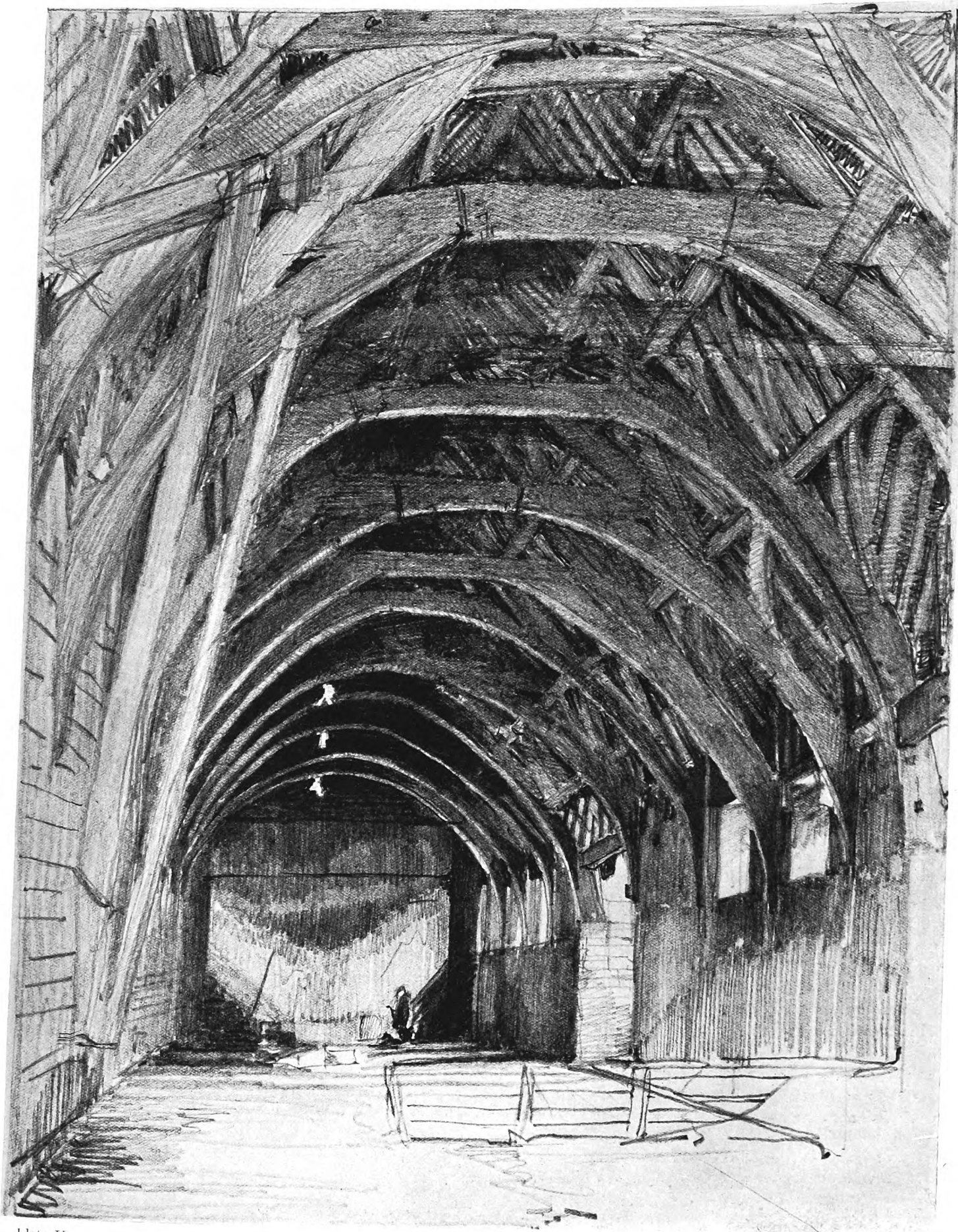
barrel-roof chapel and vaulted room under, and the kitchen wing of the old house, also a staircase about 1600. There is nothing to show that this building had any association with the convent, but it may have been the residence of some agent or seneschal of the Abbess. On the top of this has been planted a Georgian house with a great and rather stately hall and suite of panelled rooms; further, on this, between 1830 and 1860, a Victorian Gothic shell with plaster embattlements and cusps, so that it is somewhat difficult to trace the outline of the former houses.

The town bridge is perhaps the most remarkable structure in Bradford. Built originally as a pack bridge (that is, for horses or mules carrying loads on their backs), it has been widened. The structure projecting from the side, a most interesting arrangement of corbelling, was formerly used as a lock-up; it is domed in with stone (the part above the road level is eighteenth-century), and surmounted by a fish known as the Bradford Gudgeon; hence the local custom of referring to anyone who has recently been "in trouble" as having been "under the Gudgeon."

An interesting letter is in existence from a William Hitchens to John Wesley:—

"For at Bradford in the evening I was pressed for a soldier, and carried to an inn where the gentlemen were. Mr. Pearse, hearing of it, came and offered bail for my appearance the next day. They said they would take his word for ten thousand pounds, but not for me; I must go to the Round House, the little stone room on the side of the Bridge: so thither I was conveyed by five soldiers. There I found nothing to sit on but a stone, and nothing to lie on but a little straw: but soon after a friend sent me a chair on which I sat all night. I had a





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THE TITHE BARN, BARTON FARM, BRADFORD-ON-AVON.

*From a Pencil Drawing by Harold Falkner*

October 1918

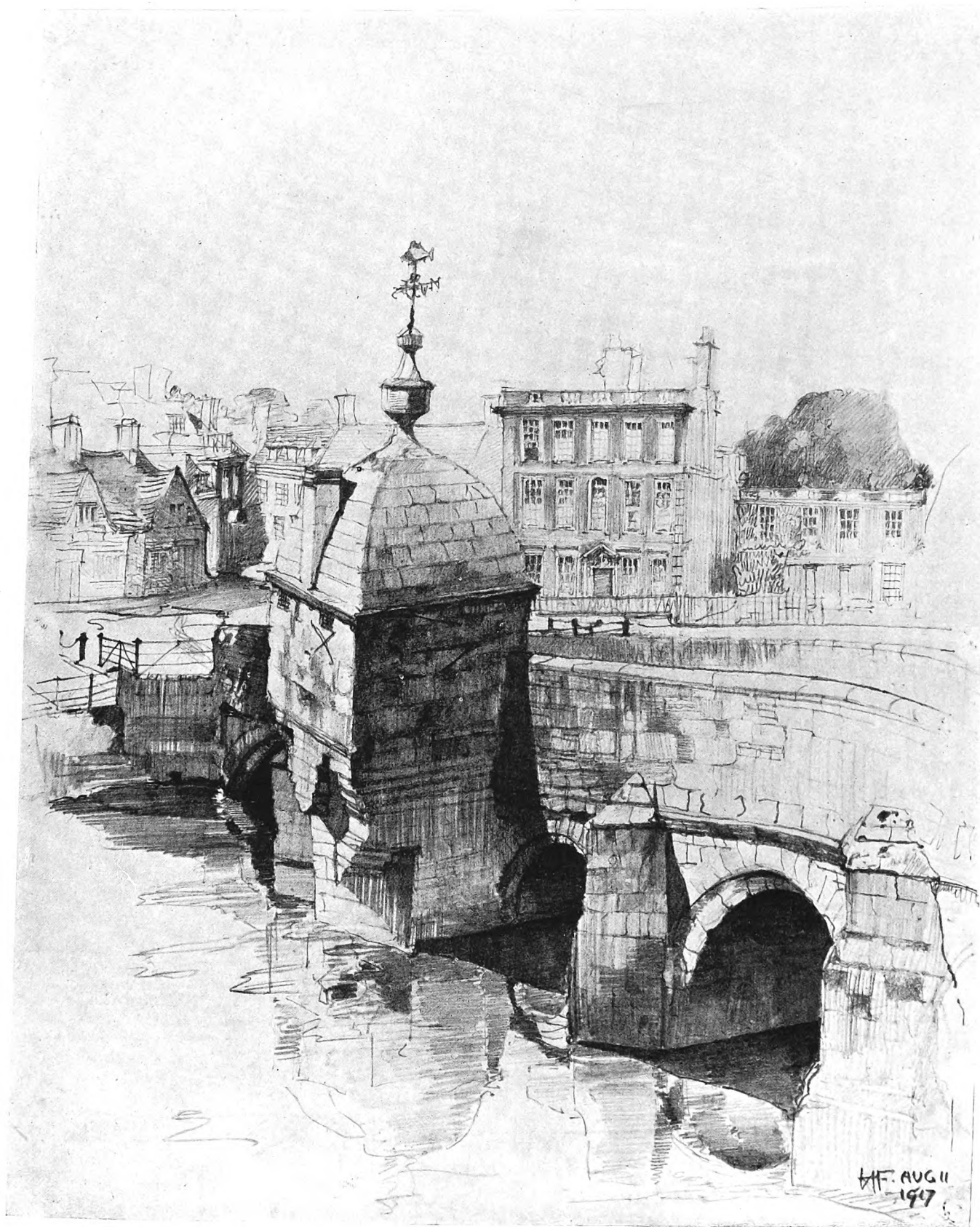




double guard, twelve soldiers in all—two without, one in the door, and the rest within. I passed the night without sleep, but not without rest; for, blessed be God, my peace was not broken a moment. My body was in prison, but I was Christ's freeman; my soul was at liberty; and even there I found some work to do for God; I had a fair opportunity of speaking to them who durst not leave me, and I hope it was not in vain."

The conscientious objector was not the invention of the twentieth century, but his basis of argument seems to have been rather different.

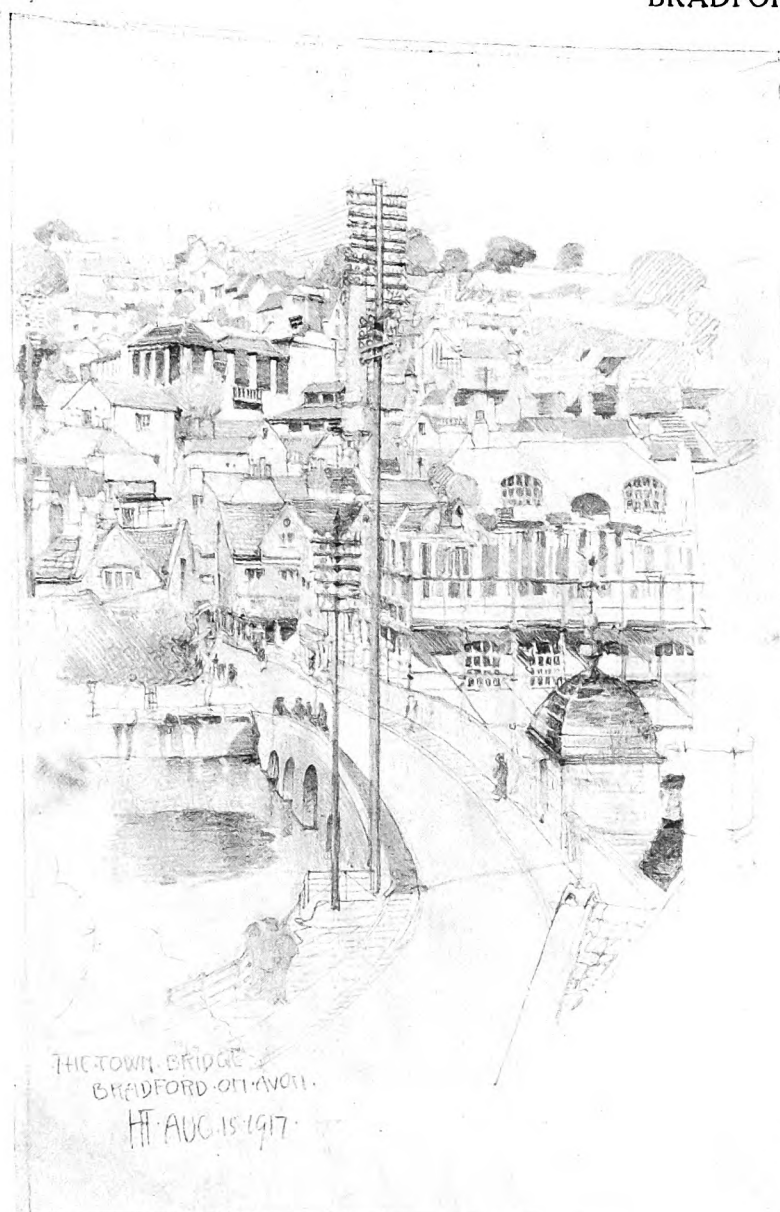
In the earlier nineteenth century, owing to the invention of machinery, the wool-working industry moved to the Northern factories, and Bradford fell on evil times, so that from 1840 till 1850 the population fell twenty-five per cent.



THE TOWN BRIDGE, BRADFORD-ON-AVON.

*From a Pencil Drawing by Harold Falkner*





THE TOWN BRIDGE AND THE TOWN.

Half the houses were empty, and those remaining getting into bad repair. The fact that the locally used mortar is very poor, and the stone tile roofs are very heavy, added to the difficulty.

This decrease in population has had one beneficial result: very little has been done in the way of modern building, but what *has* been is certainly in the worst manner, one of the most horrible examples being the Technical School.

In conclusion, I would offer one word of suggestion to the inhabitants; it is this: You have a very beautiful little town, picturesquely situated, the admiration of all visitors, and a town of which you should be very proud. But you hardly seem to realize on what the beauty of your town depends. It depends on the preservation of everything that is good and old—the old craftsmanship in stonework, stone roofing, leadlight and panework in your windows. If you substitute modern tiles for stone roofing, tear out the bars of your windows, paint your stonework fancy colours, use abominable red brick, your town will lose all its interest and respectability.

I might further suggest that if the substitution of electric power for steam, with its consequent smoking chimneys, and the development of certain estates in the centre of the town so as to make all parts of the town accessible from one another without going up and down hill to get from place to place, could be arranged, your town would be one of the most popular in the south-western district.

[It is only fair to Mr. Falkner to add that, since no method of mechanical reproduction could do full justice to his exquisite drawings in pencil, the accompanying illustrations must be regarded with that qualification borne in mind. The half-tone process has its limitations as well as its merits; and indeed it may be safely asserted that no printing method can ever reproduce quite satisfactorily the soft and varied effects of delicate pencilling. Still, while obviously some of the refinements possible to carefully graduated pencils, applied at nicely controlled pressures, simply cannot be obtained when the medium is printer's ink mechanically applied, it may nevertheless be confidently claimed that the blocks here shown are as good as skill and care could make them, and that they have conserved much, and suggest more, of the charm of Mr. Falkner's pencil sketches.]



BULL-PIT PASSAGE.

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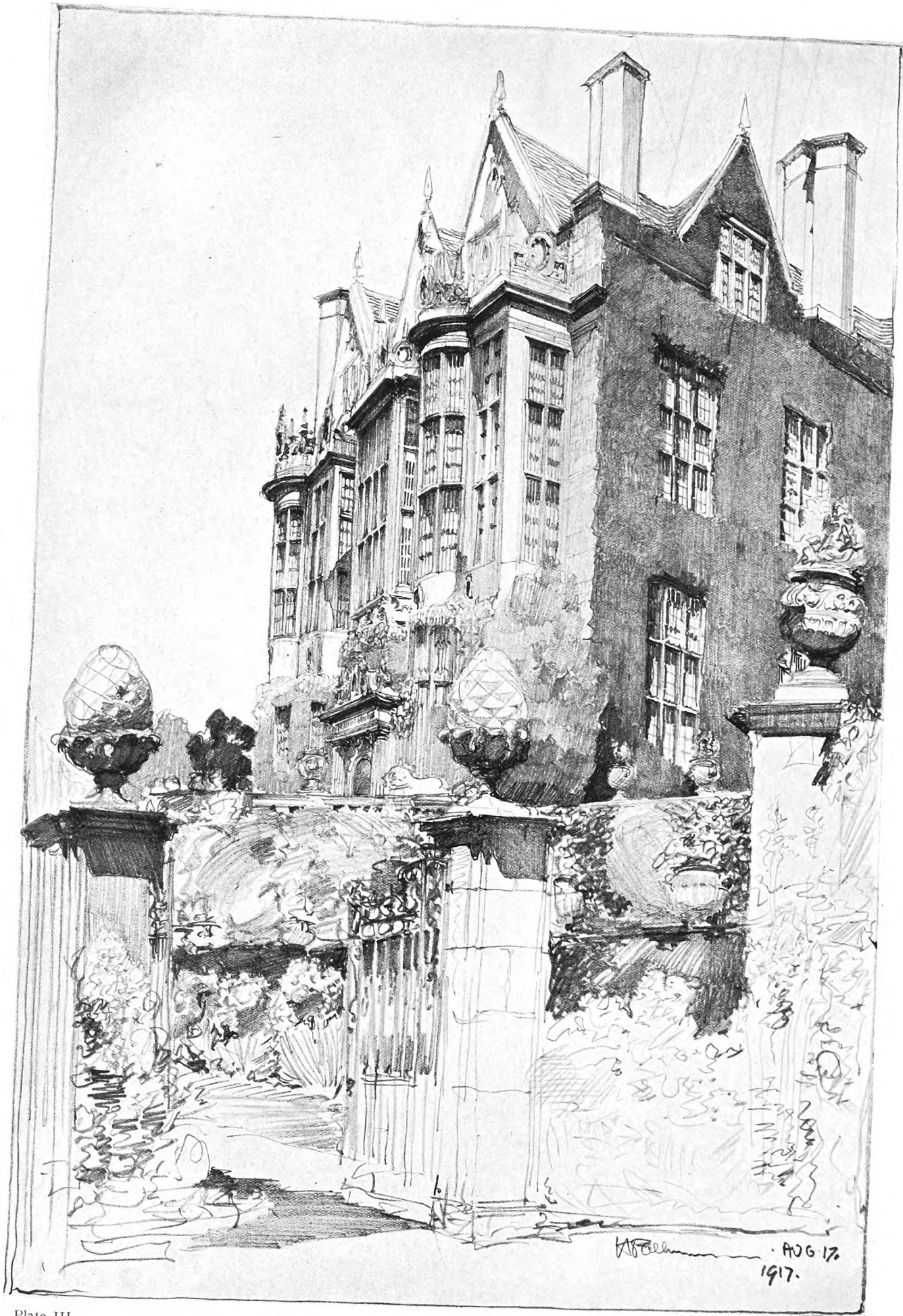


Plate III.

THE HALL, OR KINGSTON HOUSE, BRADFORD-ON-AVON.

From a Pencil Drawing by Harold Falkner.

October 1918.





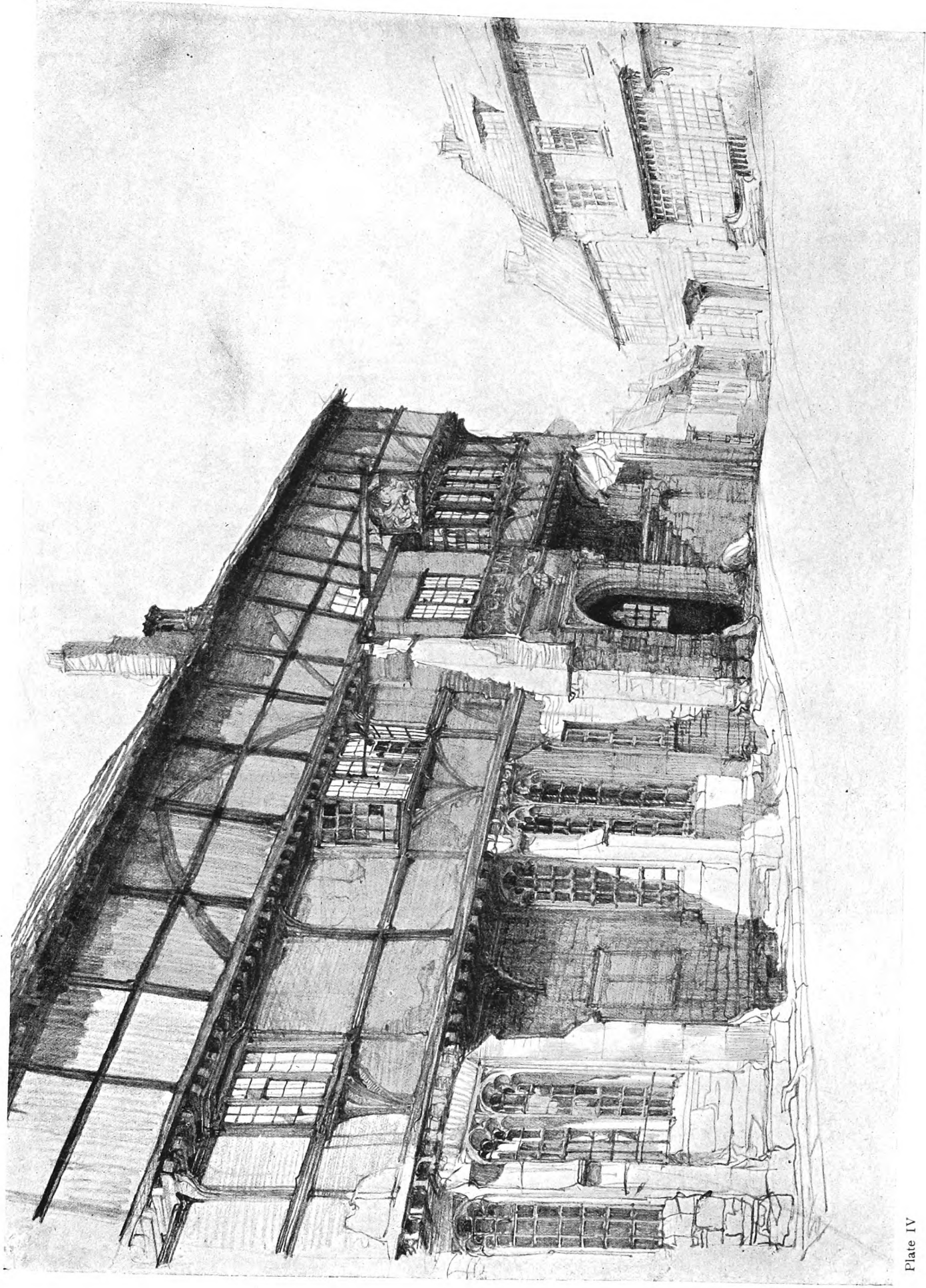


Plate IV

"THE GEORGE," NORTON ST. PHILIP.  
*From a Pencil Drawing by Harold Falhner.*

October 1918.





# THE CHURCHES OF BRIGHTON AND HOVE.—III.

BY H. S. GOODHART-RENDEL.

(Concluded from p. 63, No. 262.)

THE Church of the Resurrection, also one of Mr. Wagner's churches, though much smaller than St. Bartholomew's, had the same characteristic of great loftiness. In order to gain this, the architect, R. H. Carpenter, sunk the floor about sixteen feet below the lowest adjacent ground-level, since the narrowness of Washington Street precluded tall building therein. The entrance end of the building was in two stories, a great flight of steps leading down into the nave, with crypt-like chapels on either side of it. This arrangement architecturally was most striking (Fig. 23), and it is deeply to be regretted that the church should now have been dismantled, unroofed, and converted into a cold-store for meat.

The rebuilding of St. James's Church in 1874 was entrusted to the architect of St. Bartholomew's, who here attempted nothing abnormal. No Wagner was paymaster, nor was there opportunity for any striking effect. St. James's Church is just what it pretends to be—an ordinary English parish church, well designed and solid, without affectation of any kind. Much good taste and good sense are shown in the choice of detail and ornament, and a very strong flavour of Street pervades the work. Like Street, Edmund Scott was a master of brick-building, and the mingling of various coloured bricks and stone in the internal walls is adroitly done. The reredos is well composed and effective, although of a type that has since

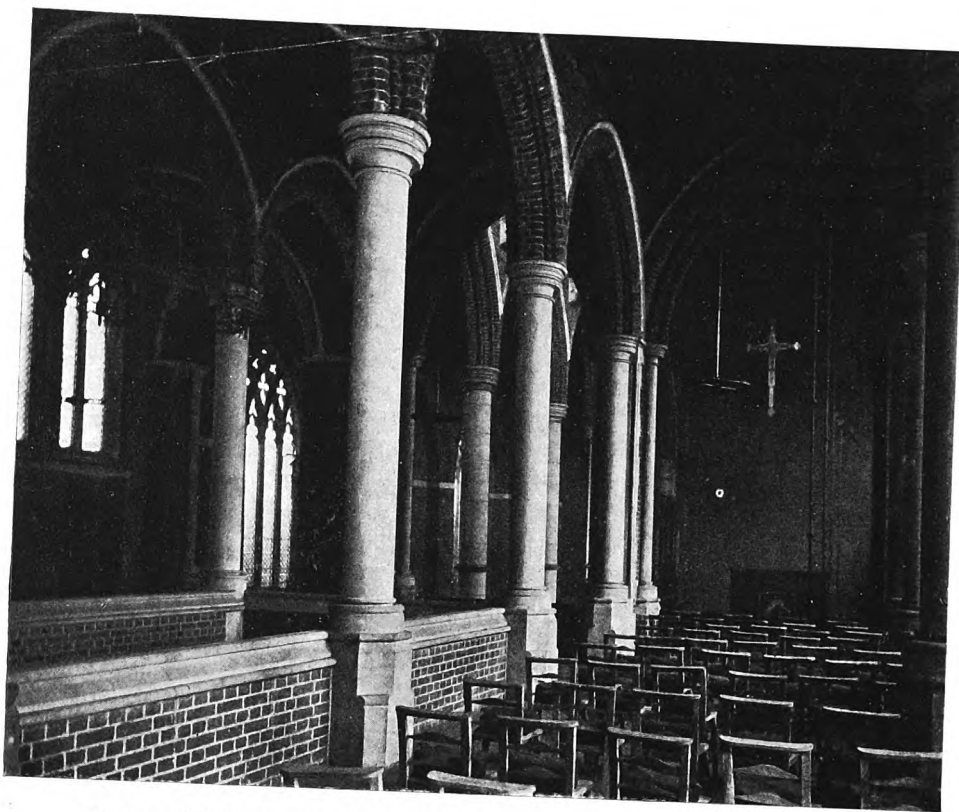


Fig. 23.—VIEW IN CHURCH OF THE RESURRECTION, BRIGHTON (DEMOLISHED IN 1912).

Photo: North, Brighton.

R. H. Carpenter, Architect.

been discredited by vulgar imitations. There is here much good stained glass by Kempe.

In 1875 Mr. Wagner was again at work, on the church of St. Martin, built in memory of his father. The extraordinarily rich and elaborate fittings were given by a brother, Mr. Henry Wagner. Mr. Somers Clarke was the architect, and never was this admirable artist more successful. The plan consists of a clerestoried nave of six bays, narrow windowless aisles, a chancel some day to be surmounted by a massive tower, and a shallow vaulted sanctuary. Externally, the design with its lancet windows and simple detail is impressive; there are buttresses at the west end and where there is vaulting; but not elsewhere (Fig. 24). Internally, the harmony of the sumptuous decorations is complete (Fig. 25). Every window has stained glass, admirable in its consistency throughout the building. The nave ceiling is gorgeously painted with heraldic devices; the altar wall is nearly covered with pictures framed in gilded tabernacle work (Plate V); the spire of the pulpit canopy soars up to the roof; font, rood, and stalls, all are worthy of their places. The walls generally are plastered, the brickwork showing in the arches only. Some very beautiful Stations of the Cross of white and blue faience, in the colouring of Della Robbia, have lately been affixed to the aisle walls.

No such splendour of decoration is to be found

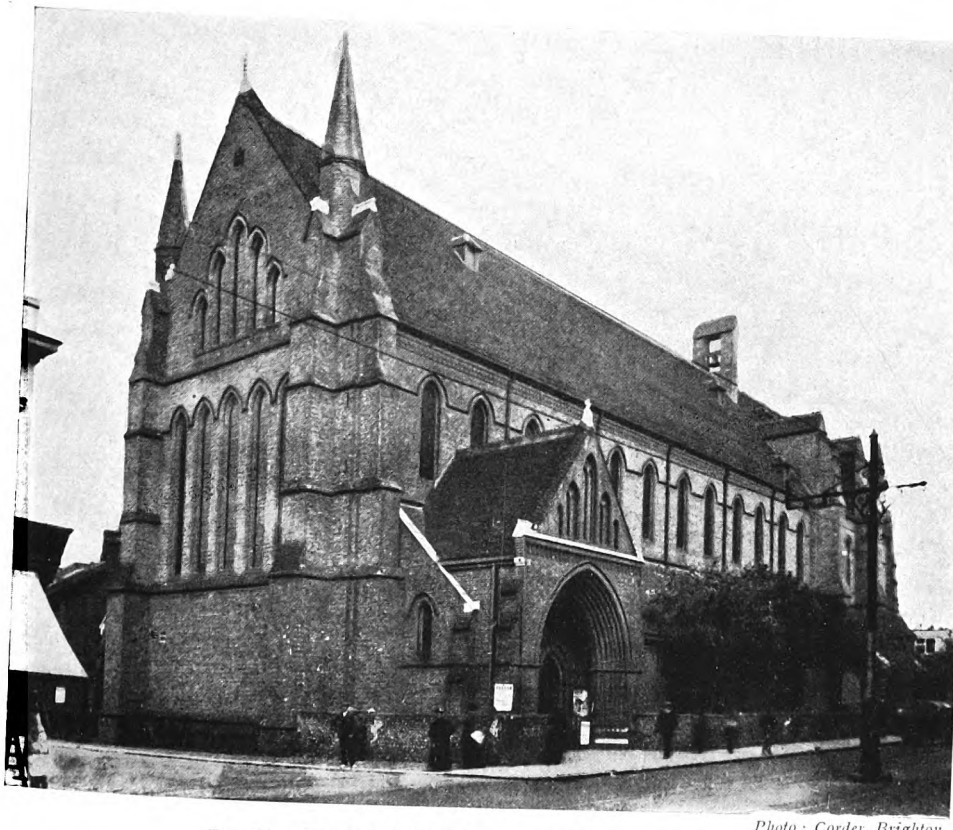


Fig. 24.—ST. MARTIN'S CHURCH, BRIGHTON.

Photo: Corder, Brighton

Somers Clarke, Architect.



in the Church of St. Mary, built in 1876, on the site of the old chapel, which fell down when an attempt was made to improve it; but the building itself is very noble. The designs for it came from the office of Sir William Emerson, and somewhat resemble in style those for Liverpool and Allahabad from the same source. The plan is peculiar, consisting of a crossing and transepts vaulted continuously, with an aisled nave and chancel opening into the crossing by arches at a lower level. Each bay of the aisles contains a grand two-light window under a gable, and is roofed by a transverse vault. The nave alone has a wooden roof, and is terminated by an apsidal baptistery as wide as itself, but lower. The sanctuary is apsidal, and

inside. The peculiar beauty of the church lies in its combination of grace and strength (Fig. 26); nothing could be more exquisite than the crisp carving of the capitals, nothing more majestic than the great chancel and nave arches, with their bold mouldings and deep soffits. Externally, the front to St. James Street is rich and effective (Fig. 27), though badly needing the steeple, projected but as yet unbuilt. Round the corner, however, in Rock Gardens, where the building is far more exposed, the mouldings and enrichment stop, and everything is as bald as can be. It appears as though the architect must have relied on other buildings, since destroyed, to cover the nakedness of his handiwork.

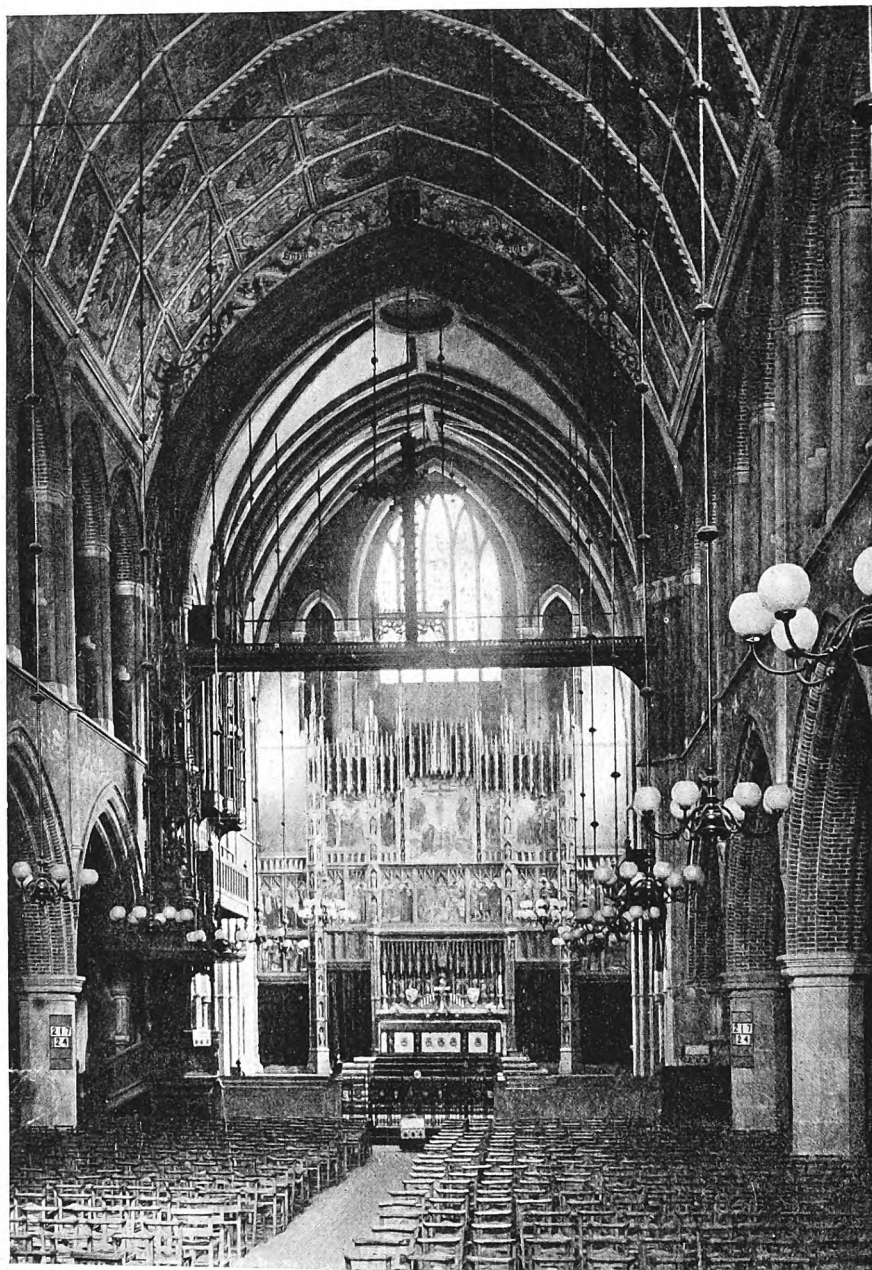


Photo: North, Brighton.

Fig. 25.—ST. MARTIN'S CHURCH, BRIGHTON: INTERIOR, LOOKING EAST.

Somers Clarke, Architect.

its vaulting is most gracefully supported on large shafts standing clear of the walls. The transept vaults are simple pointed tunnels, separated from the intersecting vault of the crossing by large flat ribs. The crossing is not rectangular, since the transept arches converge from the nave arch to the narrower arch of the chancel, thereby creating a most successful illusion of greater length in perspective.

Brick is the material, all red, with red stone dressings outside, mixed red and white with white stone dressings

The next church to be built after St. Mary's was the new St. Luke's, Queen's Park, superseding the church by William White already described. Unfortunately, the architect of the new church was not White, but Sir Arthur Blomfield, of whose tepid style the building is a characteristic example. The only peculiarity in it that calls for notice is the manner in which, in the aisles, *every other* bay is cross-gabled so as to admit of a large window, the remaining bays having low windows beneath the eaves. The gabled bays have



Plate V. October 1913.

ST. MARTIN'S CHURCH, BRIGHTON: THE ALTAR.  
Somers Clarke, Architect.

Photo: Fry, Brighton.





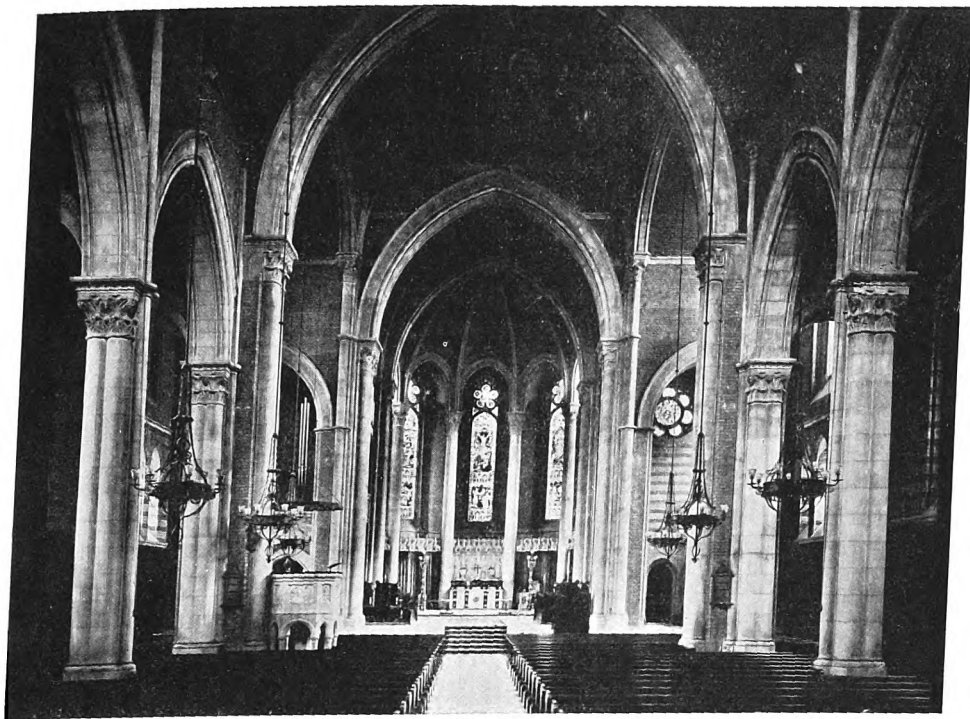


Photo: Almond, Brighton.

Fig. 26.—ST. MARY'S CHURCH, BRIGHTON: INTERIOR, LOOKING EAST.  
Sir William Emerson, Architect.

cradle ceilings springing from beams running from arcade to wall, and resulting in each bay of lean-to being terminated by an ugly boarded spandrel. With misguided playfulness the architect has not made the two aisles correspond, gable being opposite to lean-to and vice versa, all down the church. Externally, the admirable flint walling and pleasant-coloured tile roof do not look amiss; if the bell-turret which is prepared for were added, it is possible that the whole effect might be picturesque.

Far bolder is the neighbouring church of St. Matthew, built at about the same time from the designs of John Norton. Like St. Luke's, it is flint-faced; but here the walls are of concrete, and are lined inside with brick. The plan includes a nave of great span flanked by narrow aisles, and the west front is admirably composed. The upper part of the steeple is unachieved. Many details, such as the jejune little clerestory, mar the general effect; but there is an air of breadth and repose about the building that deserves recognition.

St. Matthew's was finished in 1883, from which year also dates a building very superior to it, Pearson's church of St. Barnabas, at Hove. A cross-church with aisles and eastern apse, it is in every detail characteristic of the master who designed it. Nave and aisles are roofed in one span; the nave has a wooden roof, the aisles simple intersecting vaulting without diagonal ribs. Into the space above these vaults a small triforium opens, a feature as charming as it is unusual. The beauty of the apse (Fig. 28) has been lately much impaired by whitewash; and the large triptych by Bodley is a signal example of that master's inability to harmonize his work with that of other artists. Features not likely to invoke general admiration include an iron screen, surmounted by a wooden rood, and an organ case. Upon these additions much money must have been spent—rather regrettably, perhaps,

while nearly all the capitals in the church remain in block. It may be hoped that the structure of the building will be completed by the execution of the carving prepared for before any further ornamental furniture be provided. The tower, too, is still only a stump, a state of things that seems rather the rule than the exception in Brighton and Hove.

St. Saviour's Church, designed by Messrs. Scott and Hyde and dating from 1886, is, like St. Barnabas, still without its tower, and disfigured by a reredos vastly too big, in this case one designed originally for Chichester Cathedral, whence it was later removed to this church. The building is modest and sufficiently comely, but calls for no particular notice.

In 1889 Pearson had his great local opportunity in the building of a new and magnificent parish church for Hove (Fig. 29). In its design he gave of his best, and the beauty of the structure is very great. The plan is cruciform and aisled, with the peculiarity of a sacarium narrower than the chancel flanked by large square turrets with spire roofs. This part of the church is as nearly perfect as can be; nothing lovelier than the triplet of two-light windows (the middle one most subtly made slightly broader than the others) has been achieved since the days of Alan de Walsingham (Fig. 30). The rest of the building is scarcely less excellent save for one blemish, incomprehensible in a work of Pearson's of all men. The body of the church has no vault. Instead, there are transverse stone arches supporting a wooden roof. All this richness of moulded ashlar, this glory of fine craftsmanship, depends for its preservation upon a covering of perishable burnable timber! Pearson, whose surpassing skill in the design of vaulting marks him out from among all his contemporaries, has here been content to let money be lavished



Photo: North, Brighton.

Fig. 27.—ST. MARY'S CHURCH, BRIGHTON: VIEW FROM NORTH-WEST.  
Sir William Emerson, Architect.





Photo: North, Brighton.

Fig. 28.—CHURCH OF ST. BARNABAS, HOVE: INTERIOR, LOOKING EAST.

John L. Pearson, Architect.

upon non-essentials when the great need of the building was unsupplied. The exceptionally rich reredos, screenwork, and furniture that have been added by the architect's son, Mr. F. L. Pearson, emphasize this inconsistency.

Two features of the original design are still only on paper—the steeple and the narthex. The first of these is unlike most such works of the architect in having no spire, and seems more appropriate in outline for a central tower than for its actual north-west position. The second looks “fussy” in the drawing, and can only be accepted in a spirit of trust in Pearson's infallibility. It is to be hoped, however, that when they come to be built no attempt will be made to modify their design, since piety demands that a great man's work be not tampered with after his death. The stained glass throughout the church is triumphantly successful, worthy of the fame of Messrs. Clayton and Bell, to whom it is due. But stained glass alone cannot decorate a building, and the absence of painting and gilding throughout the interior gives a most unpleasant chilliness to its aspect. The reredos, in particular, clamours for colour, being now but a pale ghost of those mediæval retables whose form it suggests. Architecturally, All Saints' is a finer church than St. Martin's, but at present it is much less attractive to the eye. So much bare stonework makes for Puritan cheerlessness, and would have been found intolerable in any other age than our own.

Hove Parish Church marks that return of English designers to English models which took place in the last quarter of the nineteenth century. Those who had been first to stray in foreign pastures—Pearson, Bodley, and Street—were first to return and crop their native fare. In their student days even Philip Webb, Norman Shaw, and Sir Ernest George had fallen in with the taste for Gothic exotics, and patriotic stalwarts such as Micklethwaite and G. G. Scott, jun., were few. Generally the wanderers returned the richer for their experience. Now that the “square-abacus and plate-tracery” school is temporarily out of fashion, there are few who realize the excellence of the training acquired by its

practice. Viollet-le-Duc with his stern logic and severe taste was as hard to please as the most exigent present-day master steeped in the traditions of the École des Beaux-Arts; Burges used to maintain that the “early Gothic” of the Ile de France was nearer akin to Grecian than to any other mediæval style, and there is much force in his contention. The Gothic style to-day is in a dangerous state, at the mercy of the wayward little talents and vanities of tricksters, and preoccupied with unimportant details. Seding, that ill-disciplined genius, is imitated in his rôle of wilful *improvisatore* by men who emphatically are *not* geniuses, with deplorable results. There are about five men only who could produce to-morrow such designs as those of St. Martin's or St. Mary's churches in Brighton; when those churches were built, there were about twenty-five.

The three Brighton and Hove churches that have been built since Pearson's All Saints' (St. Augustine's, St. Thomas's, and St. Agnes') show this decay in ecclesiastical architecture very plainly. St. Augustine's, Stanford Avenue, designed in 1894 by the late Mr. Granville Streatfield, and finished, save for the unbuilt tower, by Mr. O. Milne in 1914, cannot be pronounced a success. The architect appears to have lapsed with evident relief from the Gothic style into “Queen Anne” reminiscent of Norman Shaw when called upon to design the adjacent parish hall. The church is lit almost exclusively by narrow two-light windows, and the design is frittered away by excessive subdivision and the monotonous repetition of features of insignificant size.

St. Thomas's, Hove (Messrs. Clayton and Black, architects), is a church of the type made famous by Mr. Stokes at Liverpool and elsewhere, but the model is not well adapted. The details are lacking in refinement, but the building as a whole has the merits of breadth and simplicity. Mr. Walter Tapper has provided it with two beautiful altars.

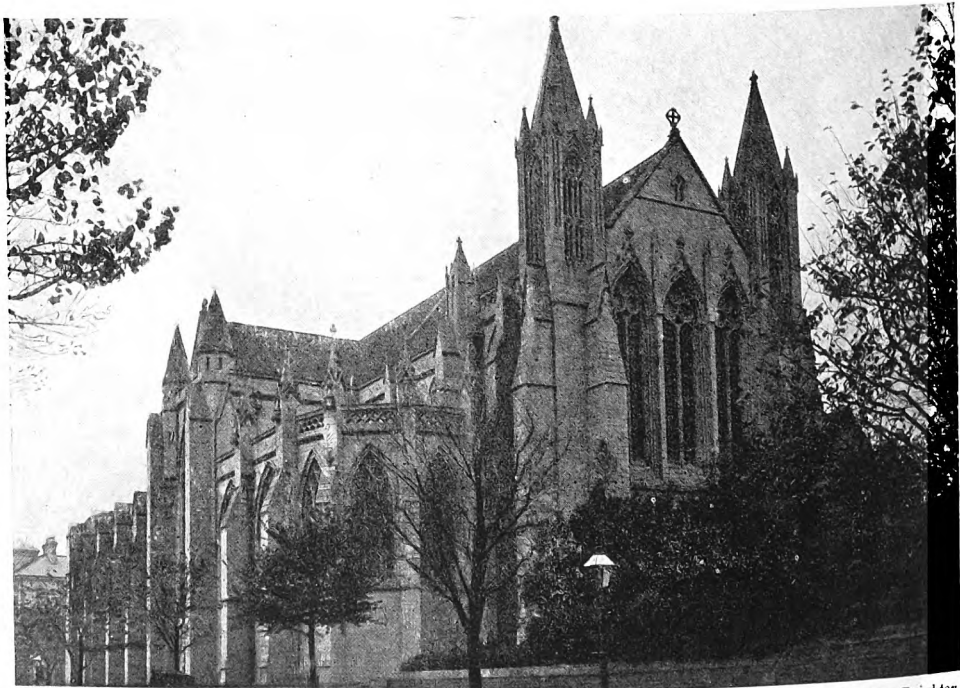


Photo: Corder, Brighton.

Fig. 29.—THE PARISH CHURCH (ALL SAINTS'), HOVE.

John L. Pearson, Architect.

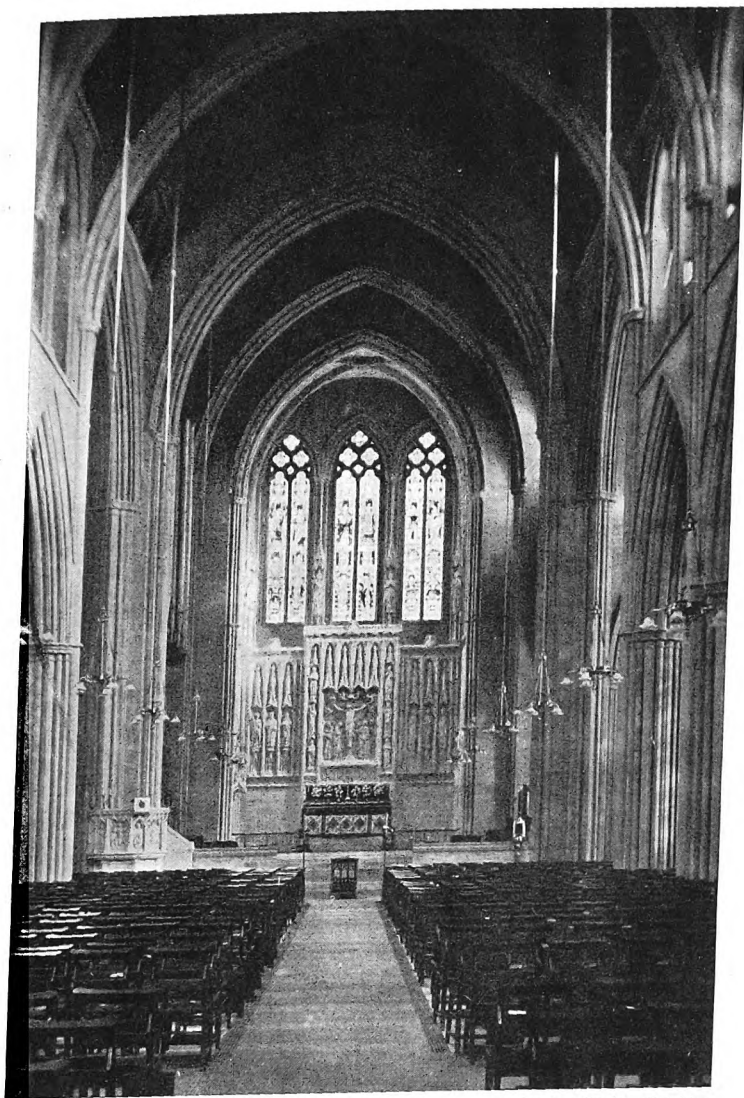


Photo: Corder, Brighton.

Fig. 30.—THE PARISH CHURCH (ALL SAINTS), HOVE:  
INTERIOR, LOOKING EAST.

John L. Pearson, Architect.

St. Agnes, Hove (Mr. A. S. Humphreys, architect), is a little better. A fragment of the design only has been realized, and if the money that it is proposed to spend on an insignificant tower be devoted instead to improving the intended chancel, the completed building may yet be satisfactory. Here again the decoration and furniture are superior to the structure.

There is no reason to suppose that churches of the type of St. Thomas and St. Agnes are any cheaper than those simple buildings by which Street and White made a great part of their fame, and it is an interesting question why they are less effective. Probably the reason is that they aim at too much. In a certain district of England there are two churches of nearly identical capacity, one about six years, the other about six hundred years old. The elder is little more than a barn, thick in the wall, strong in the roof, with the eaves just high enough to allow adequate windows beneath them, with a fine roomy porch and a neat little shingled belfry. The youngster, though without proper aisles, must forsooth have arcades giving on to narrow passages and crossed externally by flying buttresses; one transept squeezes the organ into silence, another provides just room enough for the priest to vest himself; a steeple is to be built which may be visible from those points of view at which the nave roof does not get in the way, and there is talk of throwing out a bow window from the west wall to hold the font. In the old church the tracery looks thriving: in the new one it is obviously consumptive; in the old church it is possible to keep warm without artificial heating: in the new one the worshipper is alternately frozen by Nature and scorched by Art; both old and new churches look as if they were half-way through their respective lives.

The moral is plain, but no one heeds it now; possibly sympathetic study of such buildings as these fine Brighton churches may help the student with a "taste for Gothic" to imbibe the spirit of the men who made them. If not, woe be to the style that has on Churchmen the strongest claim of any, and that in England, alone of all countries, has never died.

## THE WAR MEMORIAL PANEL.

THE memorial panel as we know it to-day is the lineal descendant of the mediæval memorial brass; the principal distinction being, of course, that while the former is invariably on the wall, the latter was nearly always on the floor. Yet the memorial panel or tablet may also be said to derive from the venerable practice of mural decoration. For it is but a step from painting and decorating the flat wall surface itself to fixing decorative objects upon it. Thus two purposes are often served simultaneously: we commemorate a person and decorate our walls in one and the same operation. Not that the wall tablet or panel is essentially a mural decoration; usually it is put up for its own intrinsic worth and interest; yet it may, and indeed should, contribute definitely towards the decorative scheme of an interior. Only too often, alas! it merely detracts from it—which seems to show a lack of co-operation between sculptor and architect. Many buildings (churches in particular) lend themselves quite well to the reception of memorial tablets and so forth, and proper pro-

vision has occasionally been made for the work of the mural artist. The practice might well be extended.

The mural tablet began to assert itself in the form that we know to-day in the early years of the seventeenth century—a century full of profound changes in all departments of life. Before this time memorials had been mostly of a private and local character; now they became consciously national and metropolitan. Naturally enough, they were fashioned in the novel and more imposing manner of the Renaissance, and many of the best sculptors and workers of the day were engaged upon them. Nicholas Stone, for example, was as prominent in the sphere of memorial sculpture as Inigo Jones in architecture.

Following these great innovators we have an ever-widening stream of talent through the years of the eighteenth century and onwards—some of it brilliant, much of it dull and uninspired. It was the industrious and painstaking sculptors of this later period who contrived to fill the walls and floors of



the Abbey and St. Paul's with those huge mounds and slabs of carved and sculptured marble that we see to-day. To them the sight of a piece of bare wall or floor surface was intolerable, and they could have no peace until it was safely covered over with a memorial of some sort or another. This perhaps accounts for the commemoration of so many nonentities in our great metropolitan churches; the supply of eminent individuals had apparently become so inadequate that the memorial enthusiasts were compelled to fall back upon persons of comparative unimportance.

Their zeal has had the effect of creating an awkward problem for the present generation. Some of the greatest heroes in all British history will never be commemorated in the Abbey, unless the authorities decide to remove some of the existing memorials, and public sentiment would no doubt be opposed to any such expedient. The only alternative is to build an annexe to the Abbey, to be specially devoted to war memorials. Mr. William Woodward has suggested that such a building might itself be erected as a National War Memorial, and he has prepared designs for a chapel to be raised on a site in Abingdon Street, immediately south of the Abbey, at present occupied by some old houses, the leases

of which will shortly expire. The idea is excellent, and no doubt some such scheme will have to be adopted. A modern building would necessarily lack the venerable tone of the Abbey; but it would soon create a tradition and atmosphere of its own.

Some of the wall monuments in the Abbey are, of course, quite excellent: there is many a telling combination of cartouche and heraldry, of panel and pediment, of "storied urn and animated bust." The appearance of huddled overcrowding, however, necessarily deprives them of their full effect as works of art. In one particular they are mostly admirable—that is, their lettering, which, based on the Roman model, might well be taken as an example by the modern designer, who often loses strength of form and grace of character by unnecessary inventiveness. The Abbey inscriptions themselves, setting forth in stately prose or verse the virtues of the departed, do much to recall the "tender grace of a day that is dead."

Of the blight that settled upon this form of design during the mid-Victorian period the traces are happily becoming fewer. No longer do we look with approval upon the crude carvings and hideous lettering of the "monumental mason"—those gross productions that seem to have satisfied the



Fig 1—In Christ's Church, Linnet Lane, Liverpool.

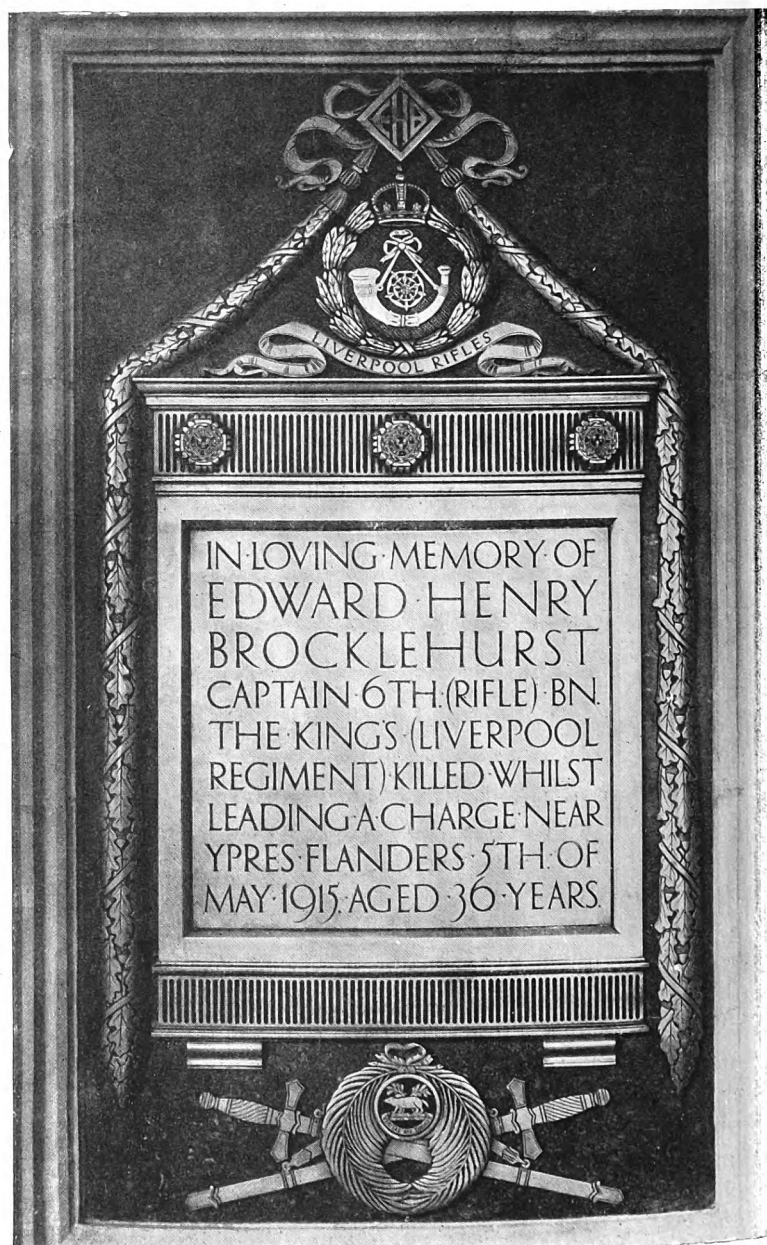


Fig. 2.—In Christ's Church, Linnet Lane, Liverpool.

#### WAR MEMORIAL PANELS.

Designed and Executed by H. Tyson Smith.



æsthetic requirements of our grandfathers. If the general level of taste has improved—and there are good reasons to believe that it has—the change is mainly due to a re-awakened interest in Classic art.

The War has provided only too many opportunities, alas! for the revival of an art with which we had temporarily lost touch. With these notes are given reproductions of four very beautiful mural panels that have been lately set up in certain churches in the Liverpool neighbourhood by Mr. H. Tyson Smith. For grace of form, purity of lettering, and general appropriateness to purpose these panels are among the most notable that have been produced during the present War. Mr. Tyson Smith is to be congratulated on his work. If all memorials of the War are carried out in a similarly refined and dignified manner there can be no cause for criticism. Following are some descriptive notes.

Fig. 1.—The inside dimensions of the panel containing the memorial are 2 ft. 4½ in. by 4 ft. 2 in. The materials are cast and sheet brass, with a background of green bronze.

Fig. 2.—The inside dimensions of the panel containing the memorial are 2 ft. 4½ in. by 4 ft. 2 in. The materials are cast and sheet brass, the bugle and rose being silver. There is an inlay of red wax.

Fig. 3.—The dimensions are 2 ft. by 3 ft. 11 in. The panel plate is of sheet brass, the remainder being of cast brass. The bugle and rose are silver, and there is red wax inlay in crown, rose, and regimental badge.

Fig. 4.—The dimensions are 2 ft. 4 in. by 4 ft. 7 in. The materials are cast and sheet brass, the horse being in silver.

All the panels were designed and executed by Mr. H. Tyson Smith.

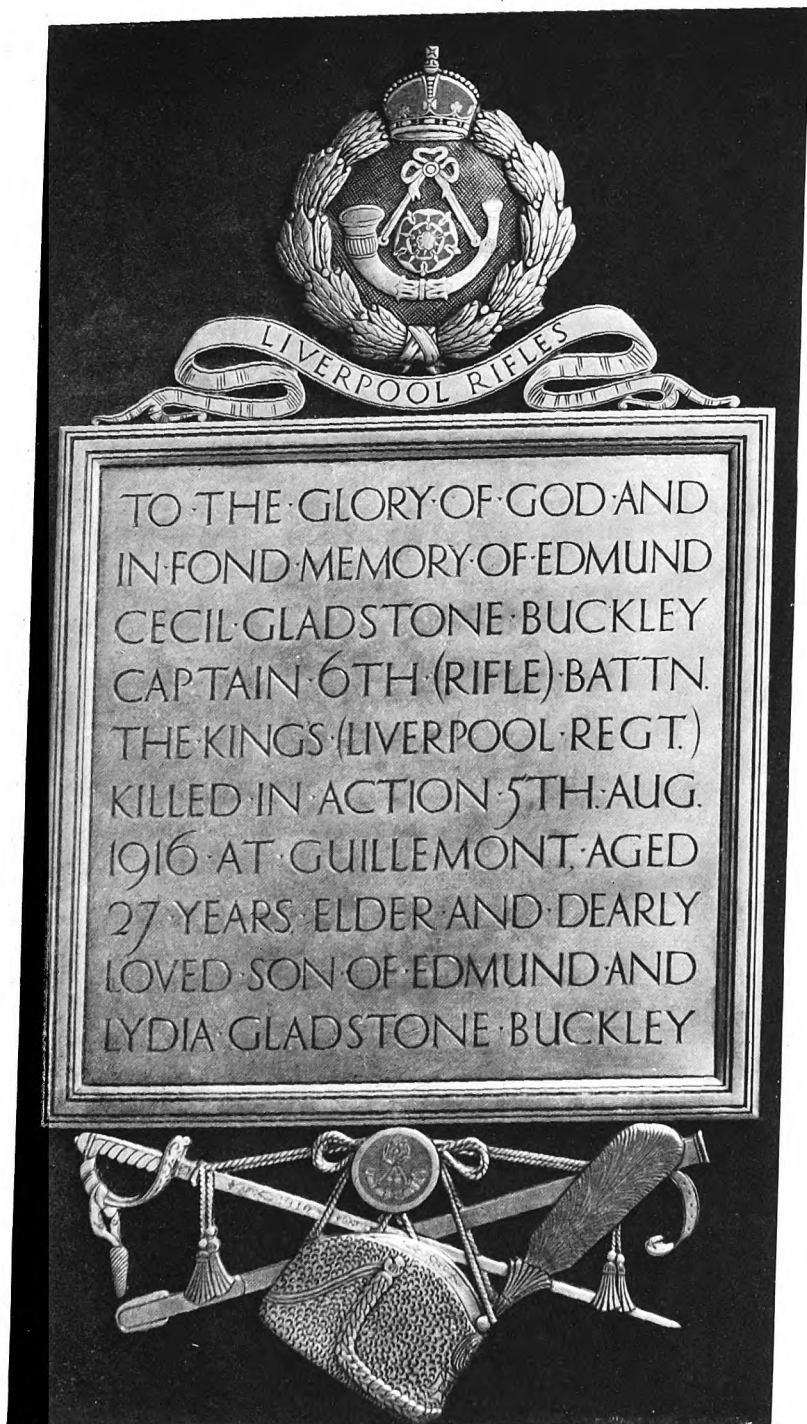


Fig. 3.—In the Parish Church, Mossley Hill, Liverpool.

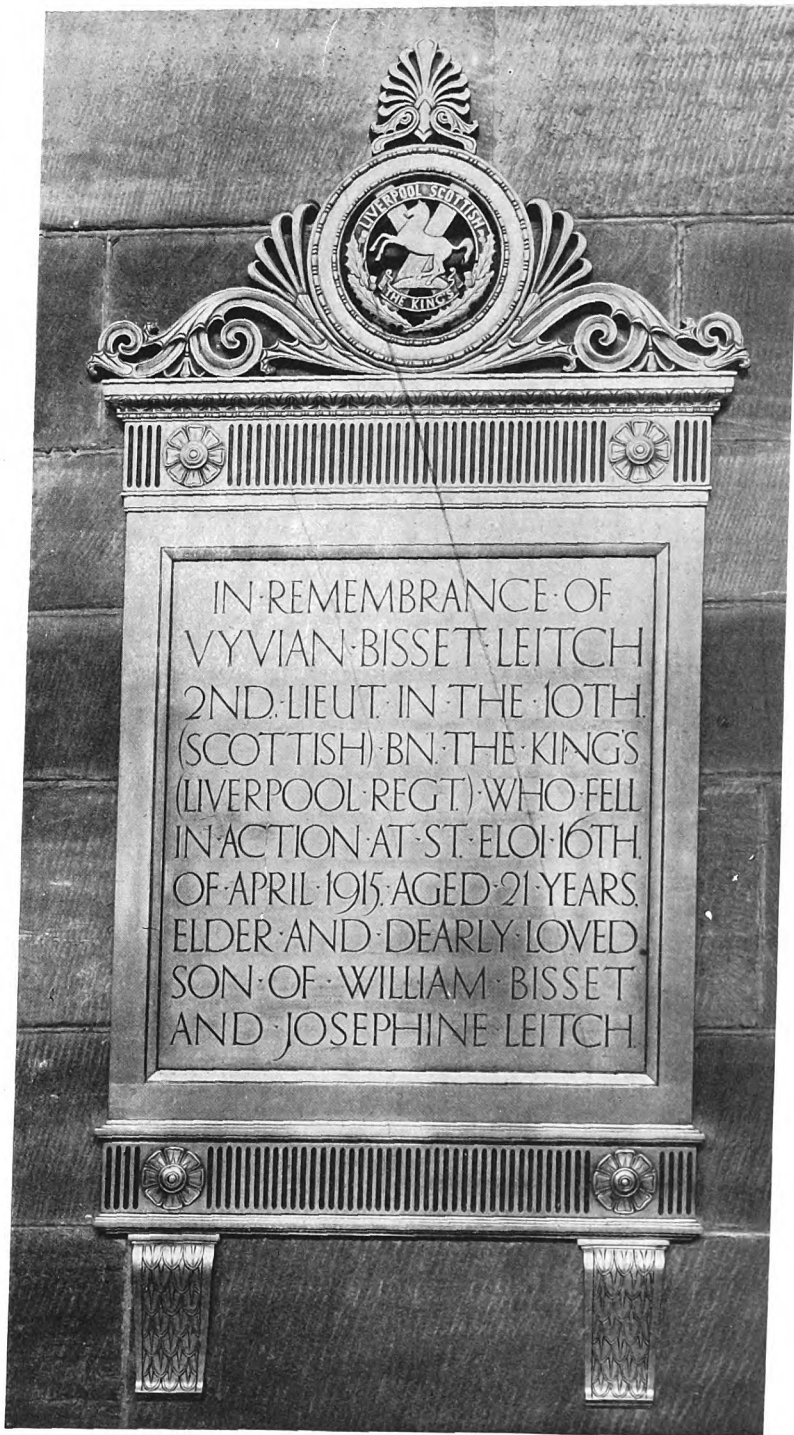


Fig. 4.—In the Parish Church, Mossley Hill, Liverpool.

#### WAR MEMORIAL PANELS.

Designed and Executed by H. Tyson Smith.

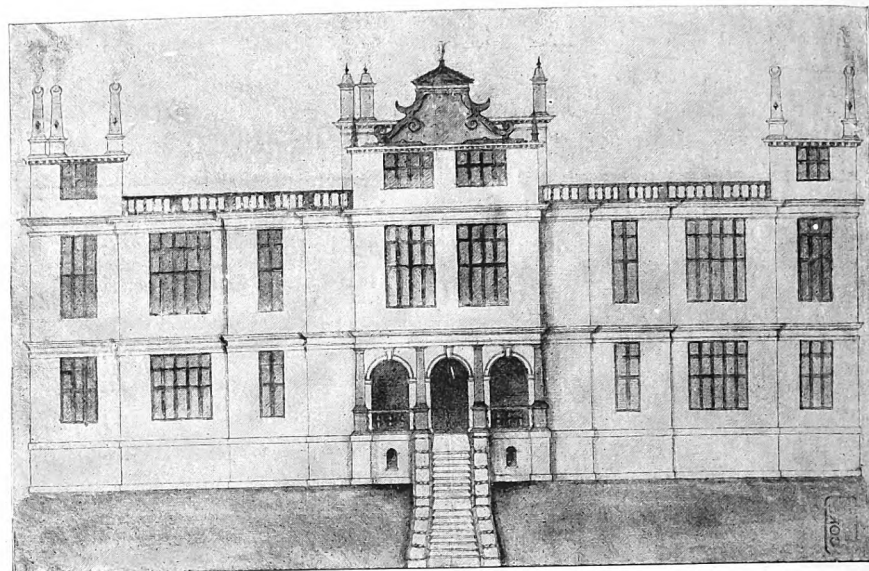


## NEW BOOKS.

### THE ENGLISH HOME.

THIS, the latest of Mr. Gotch's books, forms a companion and sequel to his "Early Renaissance Architecture," though it is conceived more in the manner of that other delightful book, "The Growth of the English Home." Its title, "The English Home," at once makes an intimate appeal to all classes of people, and its publication comes at an appropriate moment, because we are all interested in housing nowadays. No one is better qualified than Mr. Gotch to deal with this subject: his great knowledge has long since gained the confidence and affection of his professional brethren, and in addition his pen has something of the magic in it which is necessary to make the dry bones of architecture live. We all want to make the layman interested in our fine old building trade; if Mr. Gotch helps us in this direction we are his debtors. And it means so much; the majority of us remain abominably housed. It is not only the working classes who want rehousing; what of all the poor dwellers in Villadom? Mr. Sidney Webb has enlarged the conception of workers. There are those of head as well as those of hand. When Thomas Atkins comes back to take up his life in the new world which is to rise phoenix-like from the ashes of the old, with wider opportunities for fine living, then (it becomes apparent to us all), if we are to regain our hold on civilization, the re-creation of the home is a very necessary start in this direction. It is a very sound instinct which has turned the nation to the consideration of housing; but we need knowledge if it is to be done properly.

Mr. Gotch's book starts with an introduction which links up the period he now writes about with those which have gone



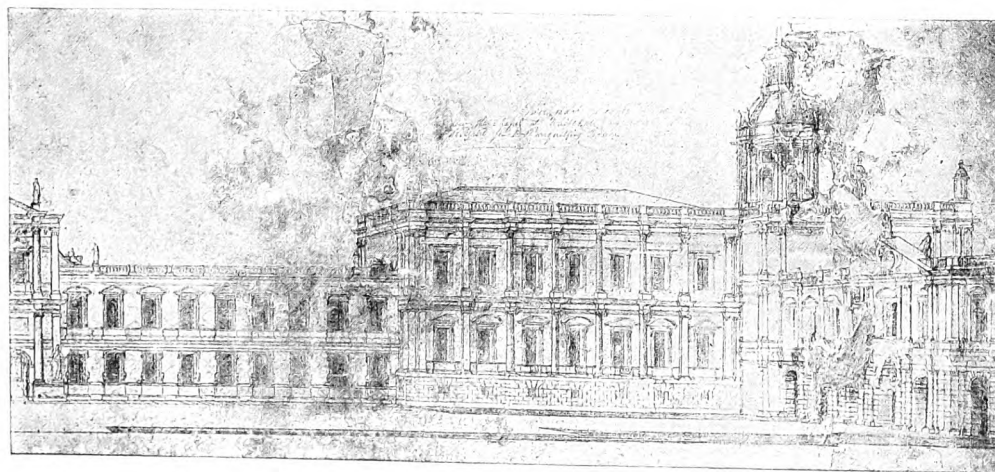
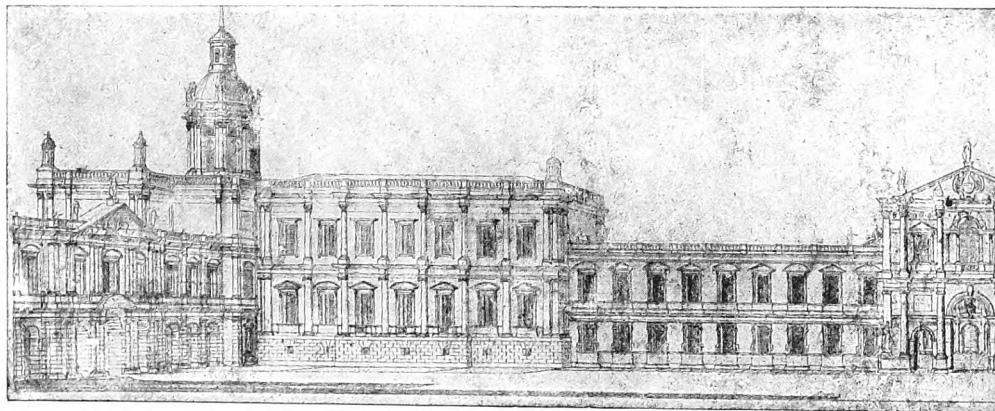
ELEVATION OF A HOUSE, NOT NAMED, IN THE SMITHSON COLLECTION.

(From "The English Home, from Charles I to George IV.")

before; this is followed by an interesting chapter on "The Change in Style." Here we are shown the influence of books and published drawings on the Renaissance; how the old traditional art, which had been handed down from father to son, gave place to the newer fashion, and clients, architects, and builders in this way made themselves familiar with Italian detail. Mr. Gotch gave us many illustrations of Thorpe's plans and drawings in "Early Renaissance Architecture in England," and again in "The Growth of the English Home." John Thorpe lived in the reigns of Elizabeth and James, and his collection of drawings which is now in the Soane Museum is very valuable, in that it shows us how house designers went to work then.

In "The English Home" Mr. Gotch gives us illustration of another designer who is not so well known—"John Smithson, who was an architect in the service of the Earls of Newcastle. He built part of Welbeck in 1604, the riding-house there in 1623, and the stables in 1625." Smithson died in 1634, and his work very much resembles that of Thorpe; it is conceived in the Elizabethan and Jacobean manner, and his handling of Classic detail is rather piquant than learned.

Mr. Gotch has used the Smithson drawings as a foil to throw into greater relief the genius of Inigo Jones and John Webb. "When it is remembered what Smithson stands for, and that he lived until 1634; that Aston Hall, where Jacobean methods were still paramount, was not completed until 1635; it will be easier to grasp the significance of Inigo Jones's Banqueting House at Whitehall, designed in 1619 and finished in 1622." Jones was born in 1573, and visited Italy in 1600 and again in 1613-14. He says in the preface to "Stone-Heng Restored": "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts to converse with the great masters thereof in Italy; there I applied myself to search out the Ruins of these ancient Buildings, which, in



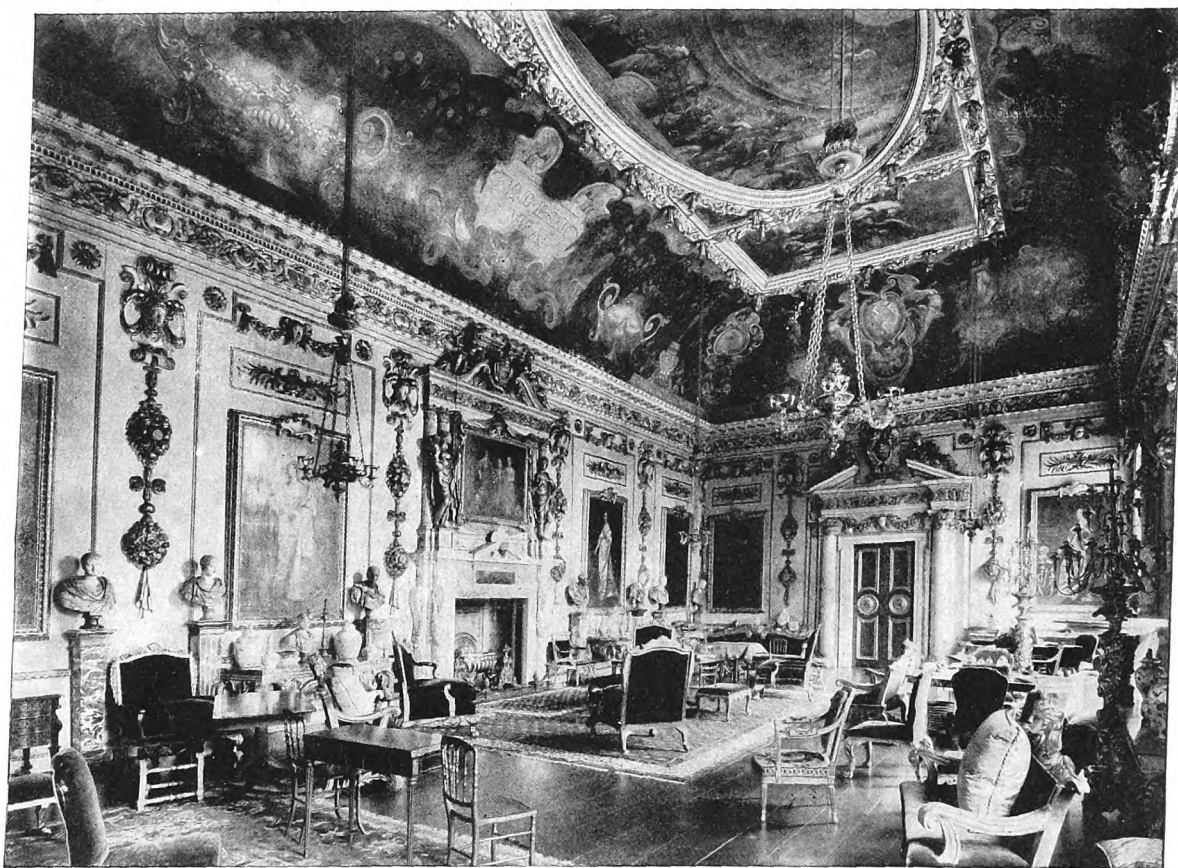
PERSPECTIVE VIEW OF THE PALACE, WHITEHALL.

(From "The English Home, from Charles I to George IV.")

despite of Time itself, and violence of Barbarians, are yet remaining. Having satisfied myself in these, and returning to my native country, I applied my mind more particularly to the study of Architecture." Inigo Jones, then, can be ranked as the first of the professional architects, who, as time went on, were to be responsible for the design of building. Mr. Gotch suggests that a really exhaustive account of his life has yet to be written, and we can only hope that Mr. Gotch has it in mind to do this. Quite certainly Jones stands out as a great genius, and his position in this country resembles that of Brunelleschi in Italy. The latter's task was just the same, though a lighter one; born in 1377 and living until 1446, he lived and worked where the classical tradition never really died out as it did here. The Pazzi Chapel at Florence was the fifteenth-century forerunner of the seventeenth-century Banqueting House; both inaugurated new schools of design. It is

The Hall at Raynham, 1630-6, as far as its decoration is concerned, is sometimes held to be later than the house itself, but its detail is reminiscent of the Banqueting Hall. The magnificent Double Cube Room at Wilton is undoubtedly Jones's work, and just as undoubtedly a great masterpiece. Coleshill, and the staircase at Ashburnham House, are again both supreme architectural achievements. So far as the latter is concerned, Mr. Gotch thinks the work must have been done between 1629 and 1640, or 1662 and 1672, but it is quite clear that there were only two men in England who could have done it—Jones who died in 1652, or Webb in 1672. The Double Cube Room at Wilton House and the ceiling over the Ashburnham House have been selected for reproduction here.

Mr. Gotch takes us along pleasantly enough through the later periods; but Wren was a cold scientist after Jones, and as



WILTON HOUSE, WILTSHIRE: THE DOUBLE CUBE ROOM. ABOUT 1649.

(From "The English Home, from Charles I to George IV.")

the astounding quality of Inigo Jones's work which always shines out. To be able to jump out of one's architectural skin, and produce the Banqueting House, was a nearly miraculous performance. This is admirably shown in one of the illustrations, Fig. 19 in the book—"Perspective of Palace, Whitehall," which has been selected for reproduction here; compare this with one of the Smithson drawings, and the difference in design and technique of rendering is startling.

Mr. Gotch attributes many of the drawings and designs hitherto ascribed to Jones to his pupil and assistant John Webb, who also married a kinswoman of Jones and was the executor of his will. Certainly, so far as the writer of these notes is concerned, one effect of reading Mr. Gotch's book is that Webb stands out as a man of great accomplishment. He and Jones between them produced work which was to found a new movement and yet was never to be eclipsed.

a draughtsman not to be compared with Webb. Wren's first model for St. Paul's and the "warrant" design give reason for thought; "that a man with the capacity of producing St. Paul's as we see it, should have produced the 'warrant' design, and seriously submitted it for acceptance, is astonishing."

Mr. Gotch shows us the great houses of the eighteenth century, when architecture had become so much a matter of rule that it was an exact and rather lifeless art; but we are given as well a large number of the smaller houses, which, being built for less pretentious people, are more likeable. The book as well deals with interior decoration, gardens, and the like. It is very much to be hoped that it will be bought largely by the general public, because if we are to re-house ourselves, then it is obvious the people to be housed should know something about it. One hopes that in time Mr. Gotch's books





CEILING OVER STAIRCASE, ASHBURNHAM HOUSE.  
(From "The English Home, from Charles I to George IV.")

will be found in all the libraries of secondary schools. It is quite ridiculous that boys and girls should be brought up without any knowledge of architecture. The poor little wretches are still condemned to learn history largely by dates and policies, which is dull work. Most children form a mental picture as they read, and for all we know, or for all the assistance they get from the grown-ups, a boy or girl may place the figures of his history lesson against an architectural background which is centuries out. The writer not so long ago said to a schoolmaster: "Why not get your parents to assist you? Let them take their boys to Westminster Abbey in the holidays, and teach them history in this way, and try to make it real." The schoolmaster's reply was dismal: "Poor dear enthusiast! you cannot know much of the parents"—so there is a lot of work to do. Our own house has to be set in order; the architects have to know their jobs; the parents, and better still the coming generation, have to be educated to an appreciation of architecture as something more than building: they have to realize that it is inevitably a reflection of life, in a way that no other art ever can be. Mean and poor ideals are seen at once in bricks and mortar, and if we wish to leave behind us records worth leaving, then there must be a much more general knowledge than there now is. And because Mr. Gotch continues his good work in this direction he is entitled to our gratitude.

His book, having been published by Batsford, is of course

excellently done; our one criticism is, that if it could have been produced in a slightly cheaper form, on paper of less robustness, then it might have had a wider range of influence.

C. H. B. QUENNELL.

"The English Home, from Charles I to George IV." Its Architecture, Decoration, and Garden Design. By J. Alfred Gotch, author of "Architecture of the Renaissance in England," "Early Renaissance Architecture in England," "The Growth of the English Home." Large octavo. Price 30s. net. London: B. T. Batsford, 94 High Holborn.

## ARCHITECTURE IN EDUCATION.

CONVERSELY to the title of a very clever book, "The Architecture of Humanism," there should be surely a Humanism of Architecture. Is there not a humanizing tendency all round? Whether humanism or militarism is to triumph is the main question at issue in the Great War. And our confidence that there can be only one answer to it is based on the knowledge that humanism is a normal and a resistless growth, while militarism is an effete survival of primitive brutality.

Education, more than any other human institution, has been most rapidly and progressively humanized. It is still undergoing the process. Less than fifty years ago it was conducted at the Sign of the Switch. It was regarded as being necessarily a painful operation. Stern discipline was of the essence of it. "Whacks to receive and marble to retain," the comic artist interpreted with a ferocious dominy flourishing a formidable birch over the frightened urchin from whom he was confiscating an alley-taw. Doctors Keate and Busby were great schoolmasters mainly because of their extraordinary prowess in flogging. In the present day, either of these brutal old ruffians would be promptly fired out of any public school in the kingdom. Parents would be more disposed to lynch them than to applaud them.

Perhaps the change towards imparting the rudiments of the humanities with the rudiments of humanity was marked by the issue of a school-book bearing the daring title "Reading Without Tears." Was it possible? Eliminate cruelty, and what becomes of education? But the scandalously lax views insinuated by the title of this book came on a main; and when, after the passing of the Education Act of 1870, one or two belated disciples of Keate and Busby began to educate on the old method of "driving it well in through the tough hide," they were promptly haled before the magistrate and punished for their love of punishment.

We have now got to the stage when it is generally thought that education need not be made absolutely painful. In fact, there are optimists who proclaim that the more pleasant it can be made the more effectual it will be. Education is being humanized. Mr. H. A. L. Fisher's conception of the functions of a Minister of Education will expedite the process. And so, after its own kind and in its own degree, will the excellent history book that has been produced by Mr. and Mrs. C. H. B. Quennell. It is "A History of Everyday Things in England," and is appropriately noticed in this REVIEW because it is probably the first school-book that does justice to architecture as a subject of interest and an instrument of education. It humanizes architecture, by showing the everyday uses to which buildings have been put from the earliest times in England. Mr. Quennell (apparently) has drawn, with architectural fidelity, the buildings in which the book abounds,



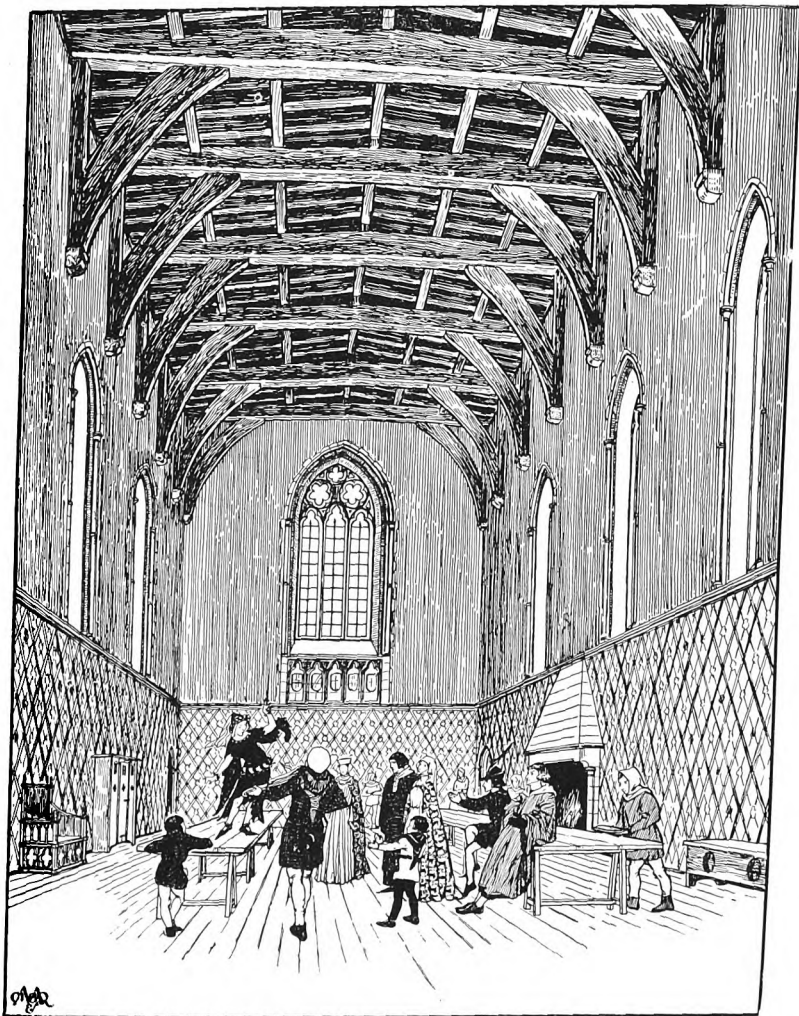
while Mrs. Quennell has drawn, with incomparable dexterity, the figures that give life to the scene. Living interest is the chief distinction of the book; and this has been secured by vivid descriptions, and extremely dainty pictures, of how life was lived in former times—how men and women, boys and girls, were clad; how they occupied themselves in work and play; how they behaved in war and peace; what their churches, castles, dwellings, looked like, outside and in. Many coloured plates illustrate the costumes of men, women, and children, noble, gentle, and common, of the beginning, middle, and end of each century. These are dexterously drawn and finely coloured, and the grouping is natural and convincing; where most artists would have made a stiff fashion-plate, Mrs. Quennell gives us an interesting picture. Her grouping throughout, whether she shows a hunting scene, a tournament, a busy kitchen, my lord and his lady pacing a hall, ecclesiastics in a church, children at play, is simply masterly; and the figure-drawing, especially where sweet-faced but not preternaturally pretty children are depicted, is as spontaneous as the composition. This high level of excellence in the illustrations is maintained throughout, and it stamps Mrs. Quennell



"HOODMAN BLIND": A THIRTEENTH-CENTURY GAME.  
(From "A History of Everyday Things in England.")

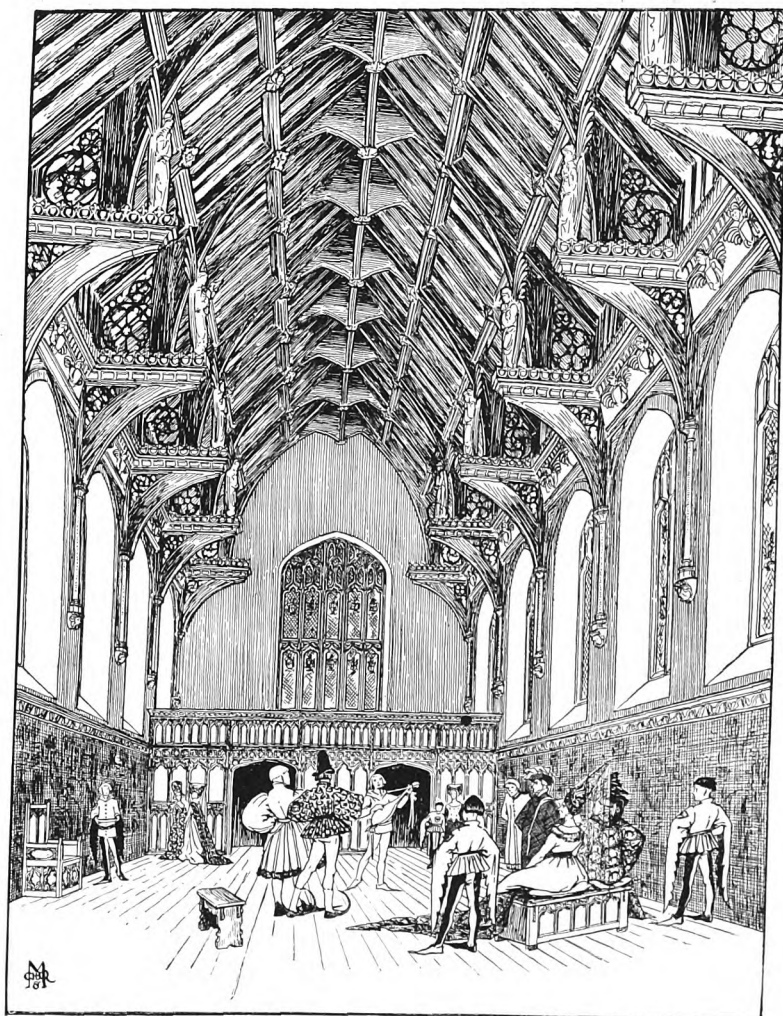
as an artist of exquisite skill and charm. In text, not only is the title realized, but substantial proof is provided that, as Stevenson sings, "The world is so full of a number of things, I think we should all be as happy as kings"—in fact, very much happier. Mr. and Mrs. Quennell do not set much store on those "old, unhappy, far-off things and battles long ago," that obsess the ordinary historian and bore to extinction those who are compelled to read him. They have chosen the better way of giving most attention to the things in which everybody is keenly interested if the treatment of the subject is familiar and human; and they have produced a valuable and an interesting book, which will fascinate, instead of frightening off, those who are so fortunate as to get their first notions of history from it; while the adult who dips into it will find his delight mingled with regret that in the days of his youth history and architecture, and even the veriest "milk for babes," were as yet unhumanized.

"A History of Everyday Things in England." Done in Two Parts, of which this is the First (1066-1499). Written and Illustrated by Marjorie and C. H. B. Quennell, F.R.I.B.A. Price 8s. 6d. net. B. T. Batsford, Ltd., 94 High Holborn, London.



A THIRTEENTH-CENTURY HALL.

(From "A History of Everyday Things in England.")



A FIFTEENTH-CENTURY HALL.



## STUDIES OF THE HUMAN FIGURE.

WHETHER drawing from the nude is either necessary or desirable is likely to remain perennially a vexed question. Tragedy turned on it in that fine novel—psychological study one would rather call it—"Justice of the Peace," which surely Mr. Frederick Niven should have given some less repellent or some more distinctive name, since it is mainly about art. If the young artist's mother had not vexed his soul with her prudery about the nude, he might not have cursed her, and then probably he would not have dropped dead on the opening day of his first and final one-man show.

This question of the propriety of studying from the nude is evidently not yet settled, or Mr. Niven would not have developed from it the catastrophe of his novel. Many another artist has a prudish mother, or perhaps an even more prudish maiden aunt, whose views on "the altogether" are equally strict if less deadly; and if the maiden aunt happens to hold out "expectations," the consequences of offending her taste would have to be considered seriously when her hopeful nephew was choosing a career. She would probably be consulted; and if she thought, as so many maiden aunts do, that art-study meant mainly drawing from the nude, her nephew would in nine cases out of ten be offered his choice between art and disinheritance.

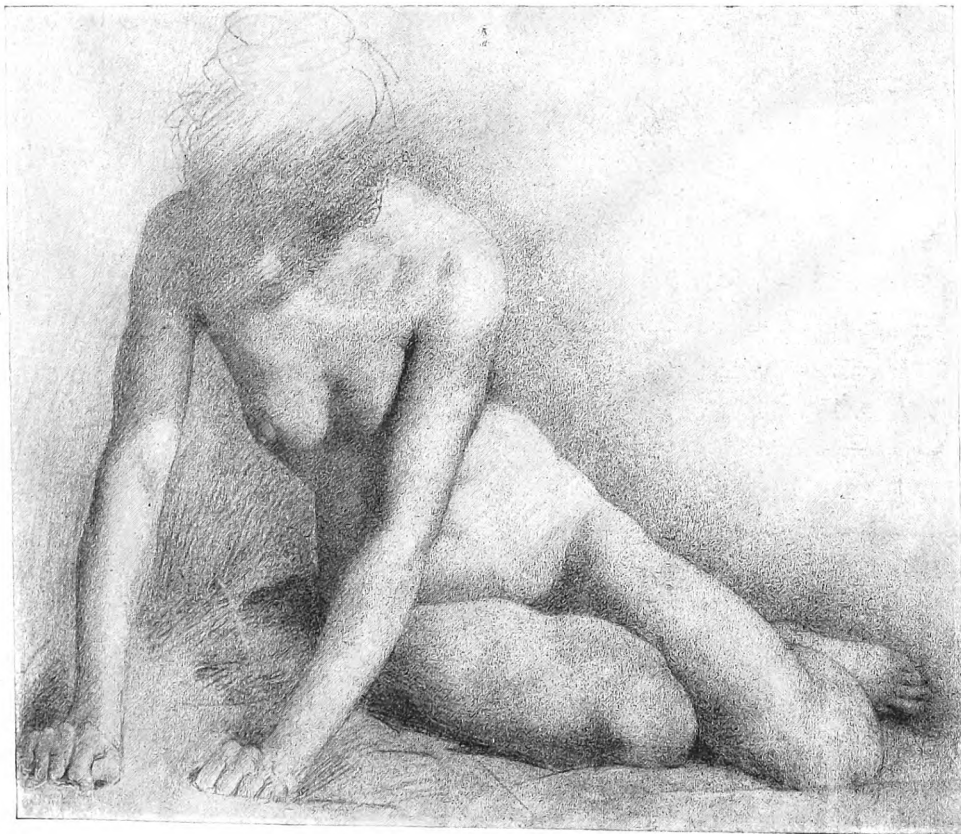
Is a compromise possible? Doubtless. As a matter of fact, many thousands of young art-students, with or without prospects from prudish maiden aunts or puritanical bachelor uncles, get no chance of drawing from the nude, life classes being rather expensive, and young artists notoriously impecunious: their temperament being generally inherited from ancestors who, like themselves, had no money sense; their gospel being that by "getting and spending we lay waste our powers."

Those who, from whatever cause, are unable to attend a life class may console themselves with the opinion, widely held and probably still growing, that drawing from the undraped figure is unnecessary. Mr. Ellwood, in his skilfully-written

introduction to "Studies of the Human Figure," reminds us that so fine an artist as Walter Crane seldom used a model. This, indeed, is obvious from his work; for, as Mr. Ellwood says, Crane's figures are "simply conventions bearing small resemblance to actuality either in form or action." Crane, of whom it has been said that he never drew an ugly line, disliked realism because so much of it is ugly. Possibly he shared Heine's opinion that the female figure is ugly. At any rate, he did not worry about anatomy, and his neglect of it was justified by his product. An idealist has less use than a realist for a minute knowledge of bone and muscle, and will lay less stress on painting what he sees with his outward eye than on what he observes in his mind's eye. He draws subjectively—shapes the human figure not as it is, but rather as he would wish it to be, refining on its grossness, modifying its animality, mitigating its merely physical significance, and substituting more spiritual suggestions in pose and poise, in line and curve. There is ample scope and function for artistry of this type, and its essential characteristics are not more subject to exaggeration than are those of the big bone and bulging muscle school.

Is not the field of art the domain of liberty? There is therefore no warrant stronger than that of pious opinion for either insisting on study from the nude as indispensable or excluding it as unnecessary if not indecent. Between these extreme views Messrs. Ellwood and Yerbury have effected a rather happy compromise. In a series of seventy-seven plates and a frontispiece they show about a dozen drawings from life or from the antique, a few anatomical figures, and some fifty or sixty photographs from the living figure, every pose arranged with masterly skill, and the collection comprising almost every attitude that is graceful and natural. It is not suggested that these are fully effective substitutes for the living model. Clearly, however, they are the next best thing; and, as the authors of the book have not failed to point out, the photograph has at least one positive and rather valuable advantage—it catches and fixes a pose that the model could not maintain while the most rapid sketcher caught it.

There are, of course, very many uses to which these photographs may be profitably put. Some of these are admirably stated in the introduction: "In addition to their use as subjects to help in the study of anatomy, photographs are of use in suggesting poses as standards of comparison for proportion, and as substitutes for or supplements to models in positions so strenuous or difficult that a model can only keep them for a few moments. Last but not least, they serve as a source of reference for designers in preparing hurried or finished drawings for press-work, book-covers, certificates, testimonials, posters, wood-carving, stonework, painted decoration, pottery, enamels, trade wrappers, show-cards, stained glass, and the many other things in which some representation of the human figure is appropriate or desirable." They serve equally well as memoranda to the artist who has gone through the life class, or as an introduction to it—indeed, as a quite adequate substitute for it to an artist whose use of the human figure is casual, subsidiary, conventional—such, for example, as the architectural sculptor; and the book would be serviceable to the architect in search of a decorative motif involving figure subjects. In the text there is a full description



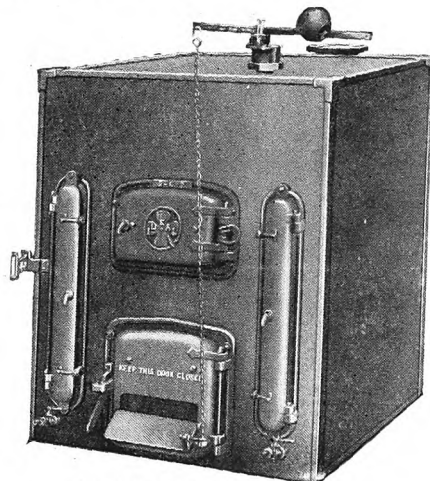
A STUDY IN PENCIL.

By Arthur Mason, Birmingham School of Art.  
(From "Studies of the Human Figure.")

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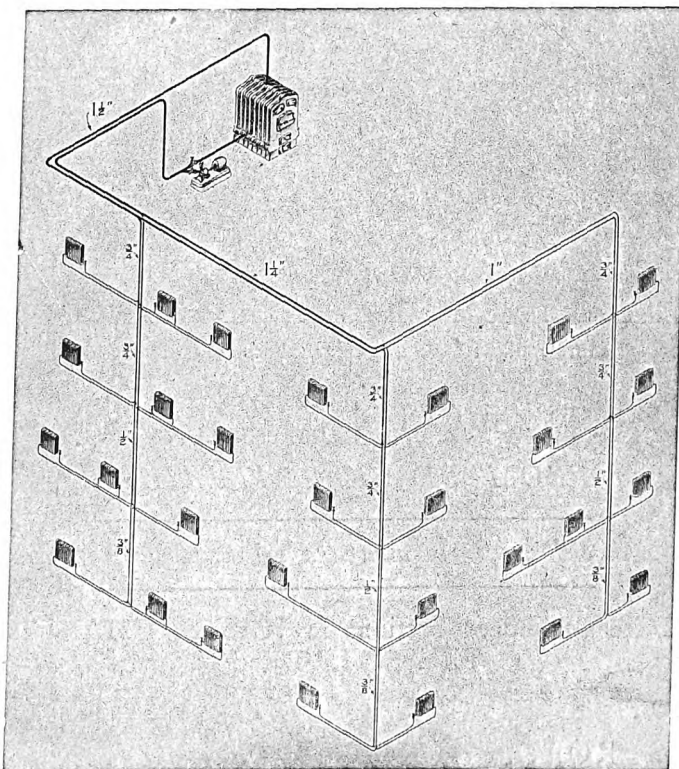
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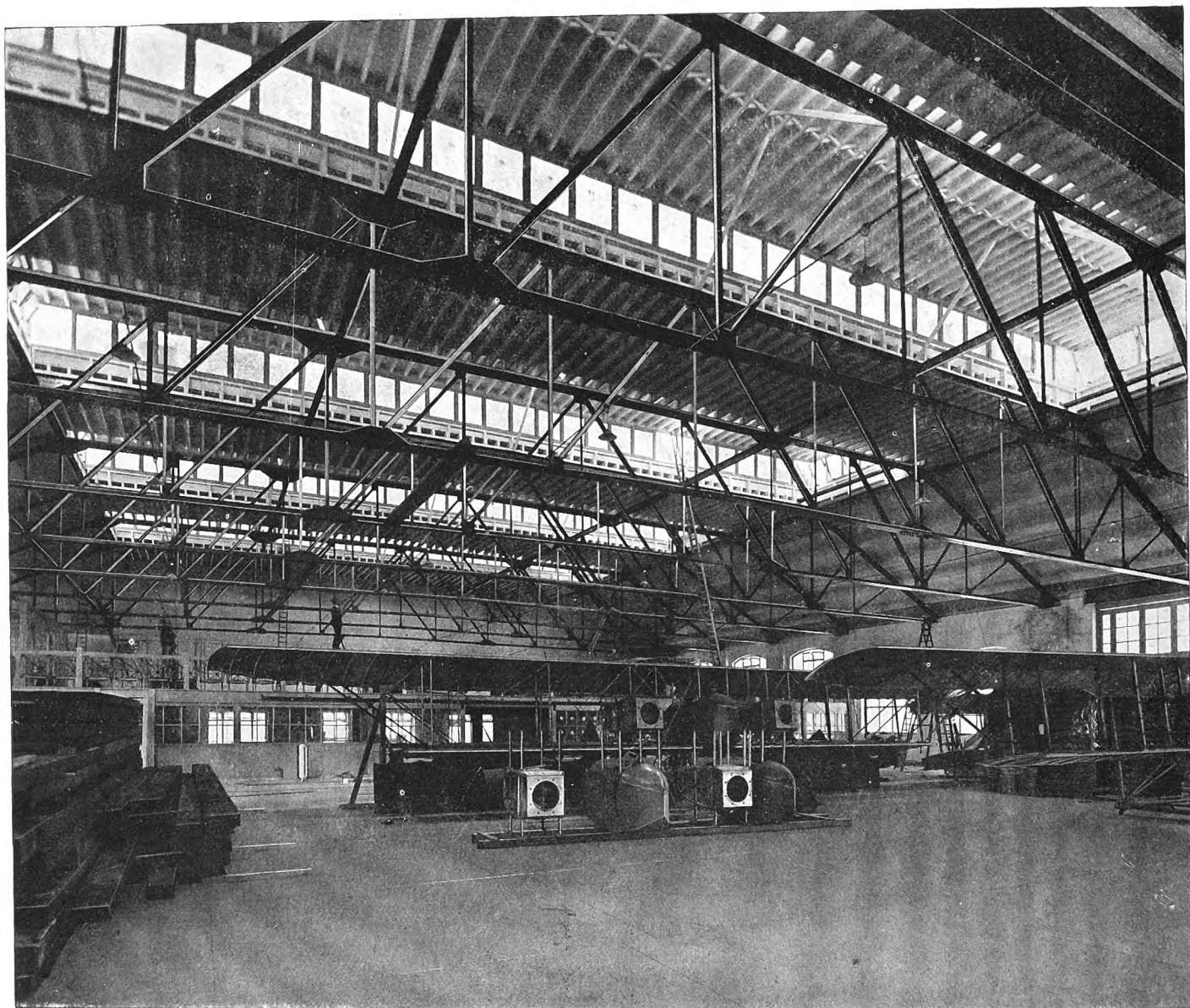
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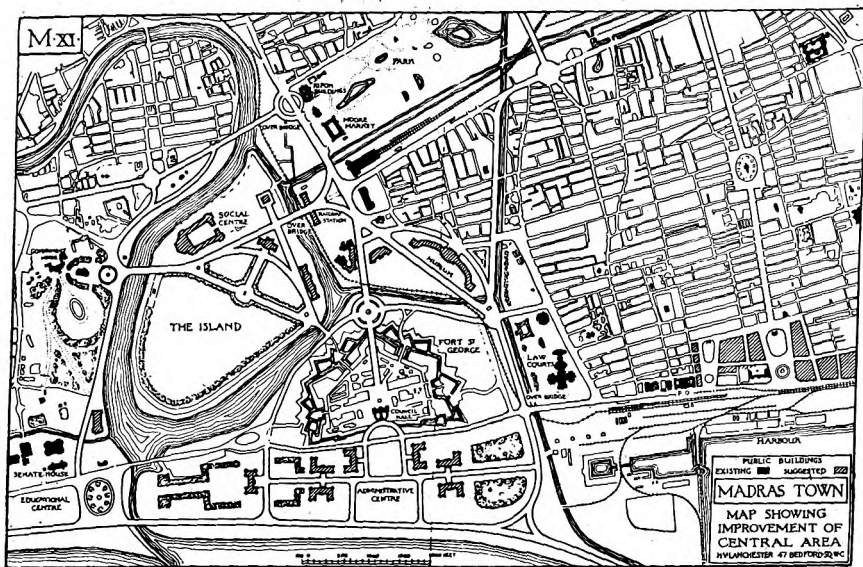
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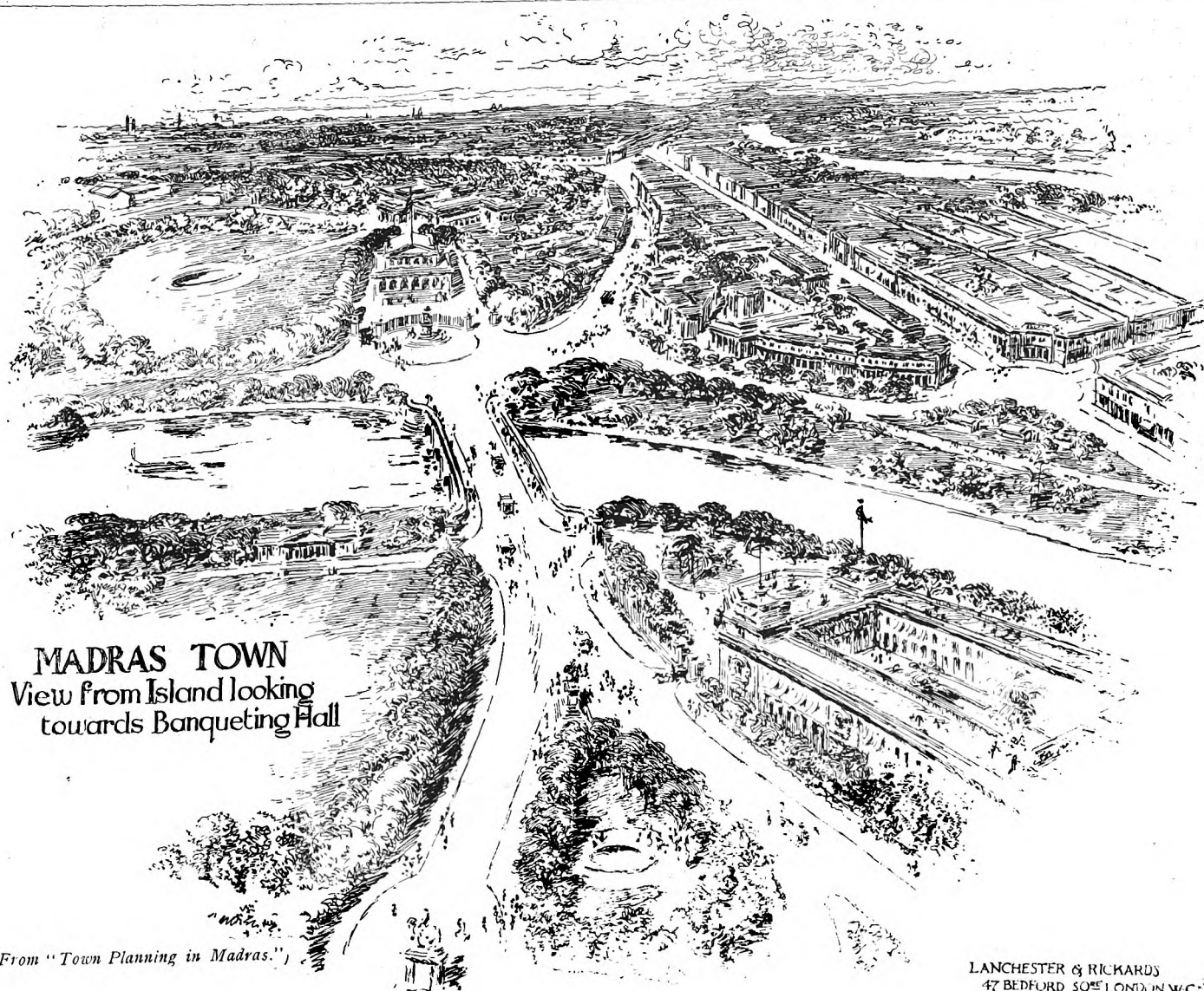
of each plate, with a definite indication of its purport and adaptability. There is, besides, much valuable advice to the tyro in art, who, from the succinct and fully illustrated account of the human anatomy, may derive as much information on this subject as nine artists out of ten will ever require.

*"Studies of the Human Figure. With some Notes on Drawing and Anatomy."* By G. M. Ellwood and F. R. Yerbury. Crown quarto. Seventy-eight full-page plates, comprising 108 photographic studies of female, male, and child subjects, with anatomical diagrams and artists' studies. Price 16s. net. London: B. T. Batsford, Ltd., 94 High Holborn.

## TOWN PLANNING IN MADRAS.

In January 1916 Mr. H. V. Lanchester delivered a series of addresses to the municipal councillors and officials of the Presidency of Madras on the subject of town planning. These addresses, revised and expanded, accompanied by reports and plans subsequently prepared, and with an introduction by H. E. the Governor, Baron Pentland of Lyth, P.C., G.C.I.E., have now been published in book form. The author's object was twofold, viz., to set forth the general principles of town planning, and to show their application to the individual requirements of Madras. That, as the book before us shows, this double object should have been very successfully accomplished is not surprising; for Mr. Lanchester, besides being one of our foremost authorities on town planning and civic art, holding several university and other appointments, is intimately acquainted with Indian conditions and requirements, having carried out important town-planning schemes at Gwalior, Indore, and Ujjain. His appointment, in 1912, as an adviser on the project for the new Delhi will also be recalled.

The book before us makes a much wider appeal than its title would lead the casual inquirer to suppose, for it contains one of the most illuminating introductions to the study of town planning that we have yet encountered. The main outlines of development are clearly traced from the time of the early Greeks to the present day, the text being accompanied by a series of carefully selected plans. Mr. Lanchester's



(From "Town Planning in Madras.")

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account, though necessarily brief, is a connected and very instructive historical survey of the whole subject.

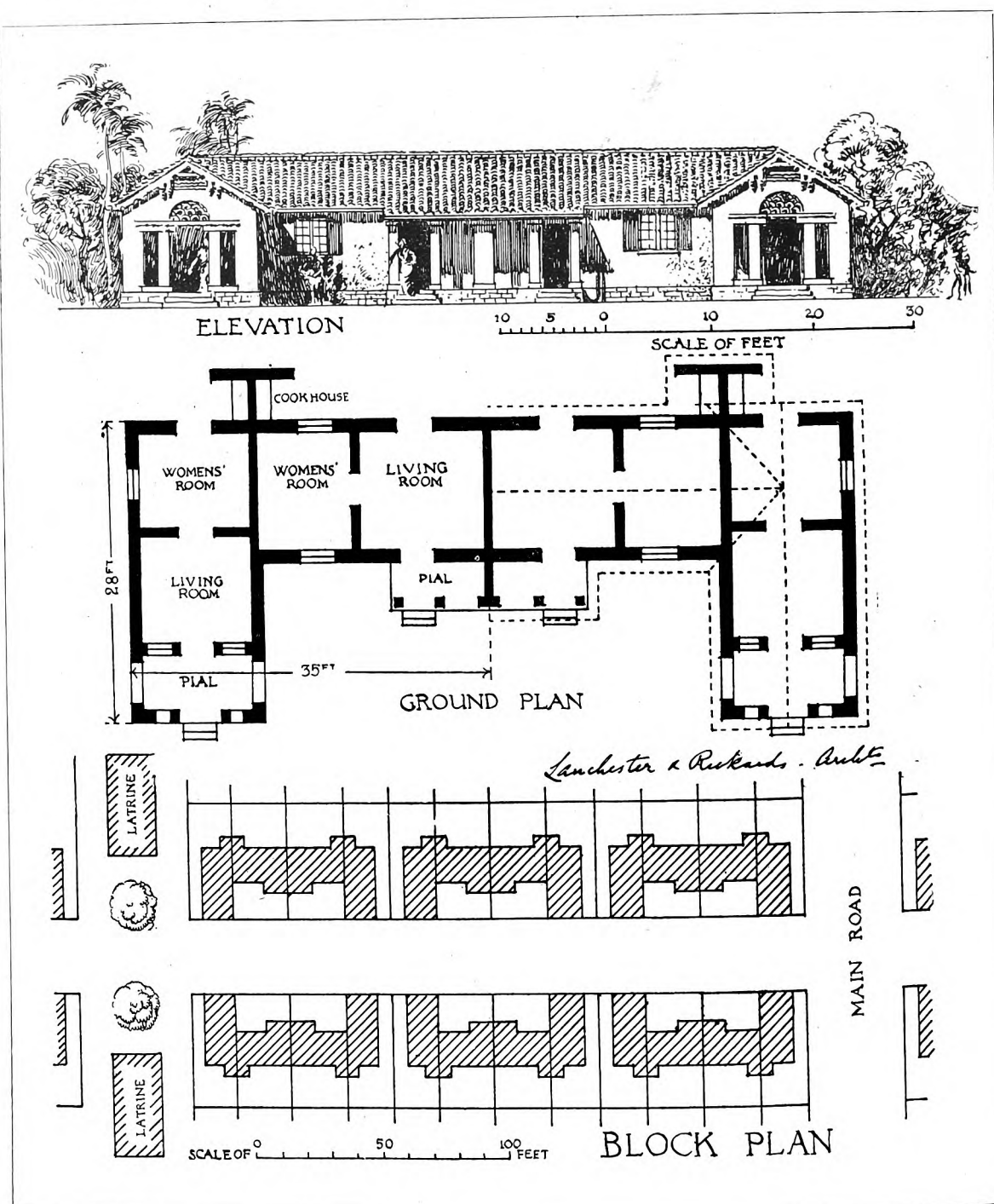
Discussing the modern attitude towards town planning Mr. Lanchester writes: "We now reach a point where town planning arrives at a new stage. Up to within the last half-century it has been based on considerations frequently artistic, but rarely and only accidentally sociological. Of late we have been gradually reaching the conclusion that sociology is the principal basis of town planning, hence the necessity for a civic survey analysing all the influences that dictate the city's structure and governing its development. By this means it is hoped to arrive at a just balance between the demands of the various factors that make for the best forms of civic life. Too often in the past one aspect has been allowed to dominate the others." Mr. Lanchester explains the new idea in detail in a chapter entitled "The Civic Survey." This survey, which, it is maintained, ought to be preliminary to all schemes of town planning, would be very full and comprehensive, embracing not only history, archæology, and topography, but statistics relating to all forms of national wealth and all aspects of social and economic life. The author has carried out the idea in his study of the town-planning requirements of Madras, and the results are fully set forth in the chapter headed "Madras City." Another interesting and novel feature is the cartographic representation of such matters as caste areas, the localities of various trades, industries, and professions, the distribution of the population, mortality, ground values, etc. It would be intensely interesting to see London, for example, mapped out in the same way. Perhaps Mr. Lanchester will attempt it when we are again free from the harassing preoccupations of war.

Mr. Lanchester has made a close and careful study of Madras, and he shows how the city might be immensely improved without undue difficulty, grouping his proposals under twelve heads: Surface Drainage, Railway Development, the Road System, Tramways, Grouping of the Principal Buildings, Housing Developments, Open Spaces, Educational Facilities, Hygienic Considerations, Commercial Developments, Financial Resources, and Administration and Control. "Madras," he writes, "strikes one from the very first less as a fine city than as a city possessing the most exceptional possibilities. . . . Many opportunities have been missed in the past, but while

with most cities such lapses would be irretrievable, here they do not, fortunately, preclude the adoption of a remedial programme for the future." Some idea of Mr. Lanchester's suggested improvements may be gained from the accompanying plan of the central area (p. 87) and other illustrations.

With regard to housing, Mr. Lanchester rightly condemns the many-storied tenement as unsuitable to Indian conditions—it has proved to be so in Bombay and Calcutta. He recommends instead the one-story house, and shows some excellent designs, one of which is reproduced with this notice. Though largely concerned with the problems of Madras, the book has a strong general interest. It should find a place in the library of all students of town planning.

*"Town Planning in Madras." A Review of the Conditions and Requirements of City Improvement and Development in the Madras Presidency. By H. V. Lanchester, F.R.I.B.A., M.T.P.I., etc. London: Constable & Co., Ltd., 10 Orange Street, Leicester Square, W.C. Price 12s. 6d. net.*



DESIGN FOR SMALL HOUSES. MADRAS.

[Lanchester and Rickards, F.R.I.B.A., Architects.

(From "Town Planning in Madras.")





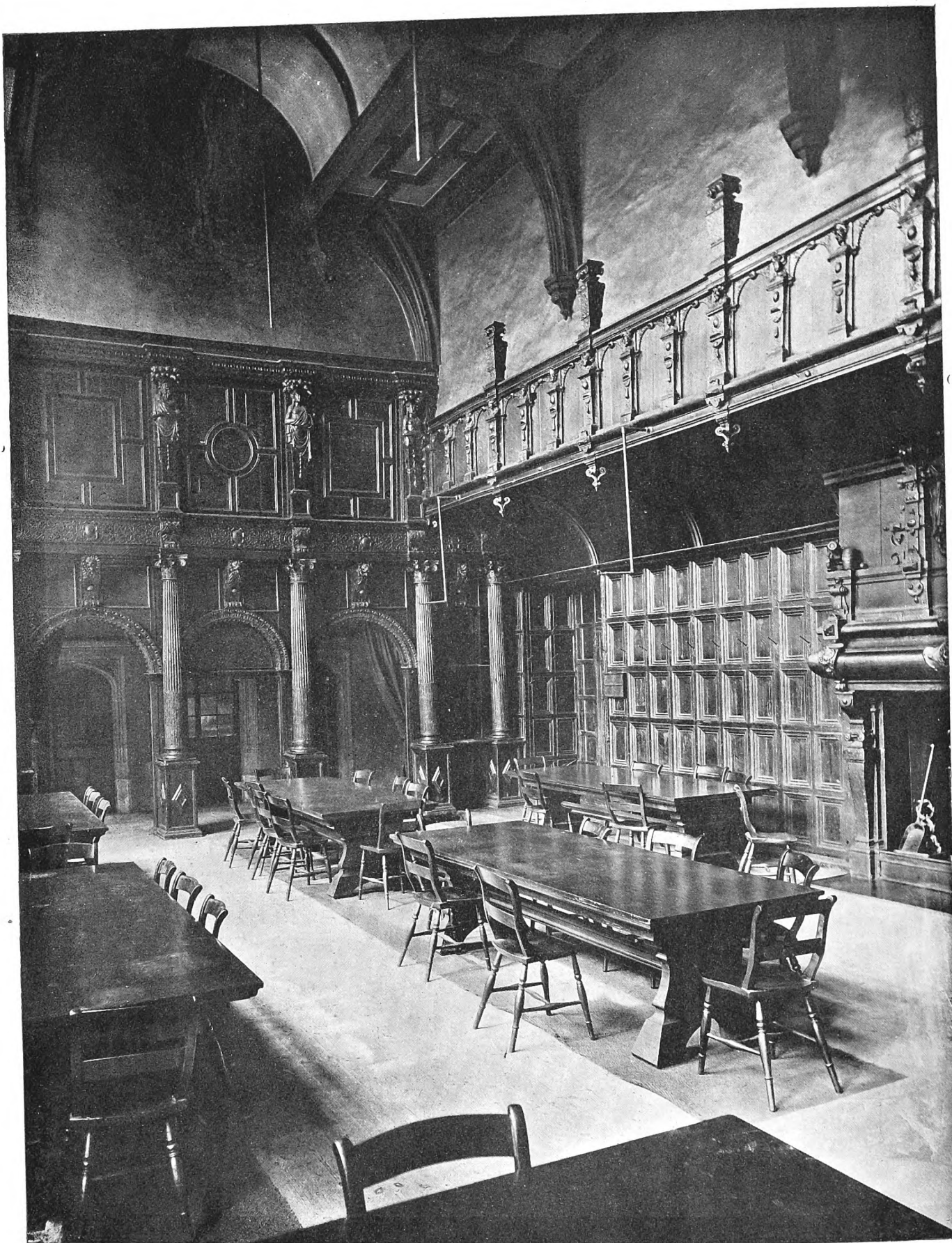


Plate I November 1918.

Photo: Henry Dixon & Son.

VIEW IN THE GREAT HALL, CHARTERHOUSE (SCREEN DATES FROM 1571).

# SUTTON'S HOSPITAL IN CHARTERHOUSE.

BY GERALD S. DAVIES, M.A.

THE buildings of Charterhouse are, both as architecture and history, a palimpsest manuscript on which five and a half centuries have written their records, one above the other, and yet the groundwork always shows through. The statement may be tested thus: Take a ground-plan of Sutton's Hospital of to-day and lay it side by side with a ground-plan of the Carthusian monastery, and the one will be found to fit the other in most essential details. So, too, it is no great exaggeration to say that, from the first day of its being until now, the place has never failed to be in touch with the history of its day in some shape or sense, and once or twice it has for a moment been the very centre of English history itself. And all this is written on the face of the buildings themselves for those who have the knowledge and the sympathy to read it there. It is, indeed, a priceless national possession.

It was in the early months of 1349 that the Black Death was doing its work in the crowded streets and pestilential alleys of old London. The churchyards were full; the dead, we are told, lay in the streets or were thrown into the Thames. In January and February three new burial grounds were opened: The Minories, Pardon Churchyard (in what is now Clerkenwell Road), and, lastly, a site of 13 acres and a rood lying about half a mile outside the city wall, which Sir Walter de Masny or Manny, one of Edward's foremost fighting knights, bought of the Priory of St. Bartholomew. Hither came at Candlemas, 2 February of that year, the Bishop of London (Ralph Stratford), Sir Walter himself, John Lovekyn, Mayor of London, and the aldermen, mostly barefooted, and they laid the first stone of a little chapel, wherein those who knew that the poor bodies of their dear ones lay hard by might come to pray. The east and south walls and portions of the west wall of this chapel still remain,\* and may be seen in places below the heavy nineteenth-century panelling.

\* The statement is made subject to the possibility that the chapel was slightly enlarged (if so, probably to the west) twenty-one years later, when it became the Carthusian church.

The plague spent its full fury in the first year, but continued sporadically for many years—indeed, with often long intervals, for three hundred years. Ten years after the first outburst there was a fierce recrudescence known as the *morbus puerorum*. Then came a comparative lull. Here lay some ten acres of soil full of the unknown graves of men. The Bishop of London, Michael de Northburgh, and Sir Walter Manny put their heads together to found here a Carthusian monastery for twenty-four monks and a prior, so that this

sacred soil should be in the charge of an Order, one of whose special functions it was, and is, to offer daily prayers for the dead. In an agreement quoted in a precious MS. in the Record Office, we are told that Manny was to be regarded as the first Founder.

The same MS. tells us that the first Prior of the new Carthusian monastery was John Luscote, who had been Prior of Charterhouse Hinton, Somerset, a man of great character. We learn, too, from it that the Prior called in the help of Henry Revell to design and lay out the buildings. Now the MS., which is clearly the official record of the monastery, runs from 1349 to about 1470, when it ends. It is all in one hand, and is therefore clearly a transcript from earlier documents, and the first letter of the name is a little difficult to read. Certainly the transcriber seems to have read his original as Henry Revell. The conviction comes upon one that Revell is no other than Henry Yevele, the transcriber mistaking the initial Y for R

and the final small e for a second l. And here we have the "King's Mason" who worked at Stephen's Hall and on the nave and west front of Westminster Abbey itself, to say nothing of other great architecture of the day.

But unless some of the rough walling of the present chapel be due to changes made by Yevele, we can point to no work from him except the entrance to one of the cottages (cells) visible still in the "cloisters," so called (really an arcade built on the site of the true cloisters by the fourth Duke of Norfolk, 1571). We know from the MS. that the foundations of two



Photo: Henry Dixon & Son.

FIREPLACE IN THE GREAT HALL (UPPER PORTION, CIRCA 1613-14).



## SUTTON'S HOSPITAL IN CHARTERHOUSE.



Photo: Henry Dixon &amp; Son.

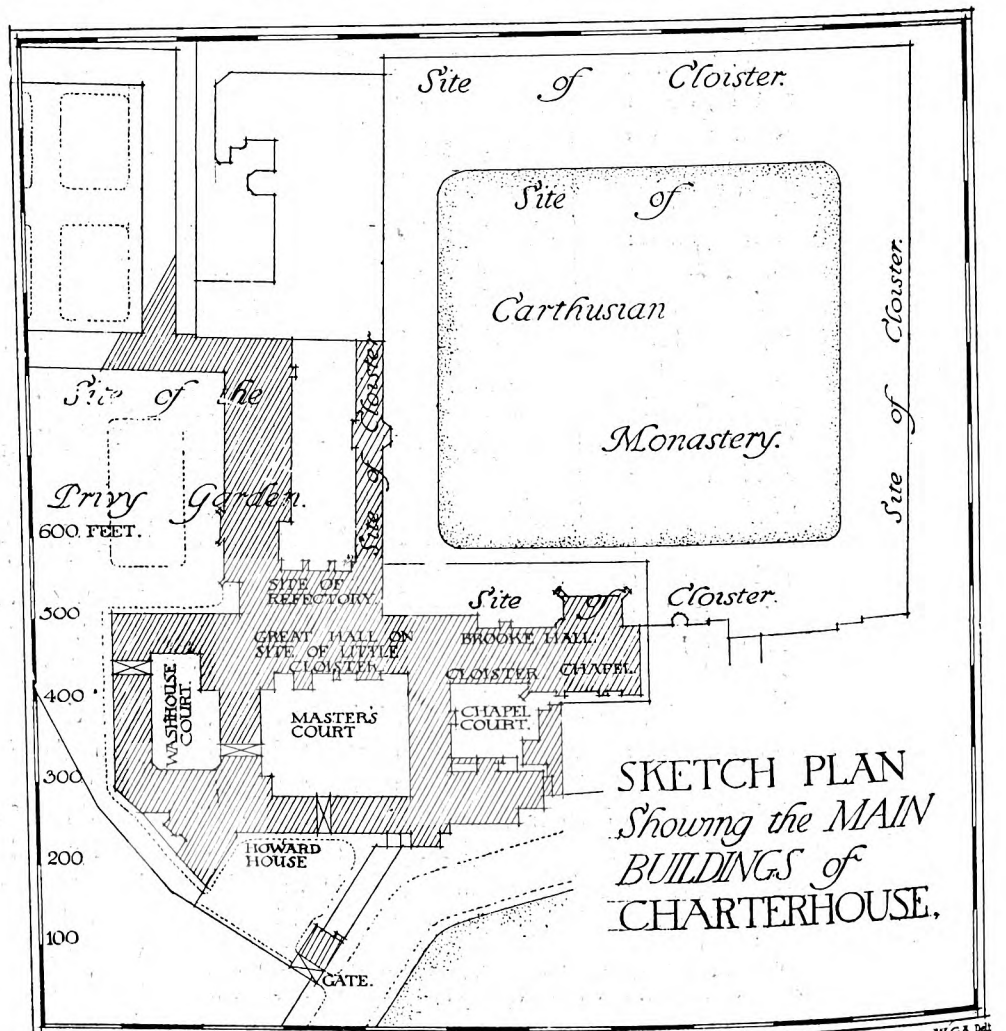
WASHHOUSE COURT: WEST WALL.

cells were laid about Ascension Day 1371, one by Manny himself (now destroyed) and one by William Walworth, of Wat Tyler fame. The door of Walworth's cell still remains, and must have been one of those laid out under the design of Yevele (Revell) for the great cloister. The site of the Great Cloister, about 100 yards square, is now the Merchant Taylors playground, having been sold by Charterhouse in 1870. The cottage cells of the great cloister, however, were not completed—they came into existence as various noble donors felt the inspiration—till early in the fourteenth century. A complete list of these donors, with the position of the cells which they gave, is given in the MS.; and a plan of the whole monastery, which forms part of the plan of the monastic water supply, of the date of Henry VI, is preserved in Charterhouse muniment-room. The great cloister was entirely wrecked at the Suppression, and the stones and materials were, as we learn from another MS. in the Record Office, carted away by various high personages with a taste for such unconsidered trifles. Some portions of these materials were perhaps used in the construction of Howard House.

The Priory had become very rich, and in the last thirty years of its existence much had been spent on improving the parts of the buildings which lay to the south, namely, the guesthouses, the lay brothers' quarters (Washhouse Court), the chapel tower, and,

in my belief, the monks' refectory—often called, without any authority, the Guesten Hall. All these, in more or less completeness, still exist, and are in daily use. The guesthouses, being new and in fine condition, became the nucleus of the mansion constructed by Sir Edward North after the Suppression. This mansion, much improved by his successor, the fourth Duke of Norfolk, was then called Howard House, and, under the will of the founder of the Hospital, in 1611 became the residence of the Master of Charterhouse. Till within recent years the Ordnance map still described it as Howard House. The lay brothers' court (Washhouse Court) had been rebuilt in the last years of the monastery. It contained the monastic washhouse or lavendry, the workshop, the brewery, the bakehouse and kitchen, besides the quarters on the upper floor for the lay brothers, and it easily passed, probably with little or no change, into the uses of the great mansion. It is of excellent Tudor brickwork on the west side, the east and north showing walls of much-worn stone like the rest of the mansion (much of it now under the depressing veneer of eighteenth-century brickwork). The frequency with which a bevy of artists may be flushed in this little court is ample testimony to the fact that it is the most picturesque little corner in Charterhouse. The monks' workshop is still one of the workshops

used by Charterhouse workmen to-day. It shows three dilapidated but interesting doors which date, according to our





GREAT HALL: SOUTH SIDE.



SOUTH FRONT OF MASTER'S LODGE (HOWARD HOUSE), 1543-71.



The monastery was suppressed in the early years of the great Dissolution, the last white monk passing out of the gatehouse in 1537. Space does not allow me to pause over what is one of the most noble as well as one of the most pathetic pictures in English history. There can never come a day when Englishmen, of whatever religious views, cease to pay honour to the single-minded courage with which the Carthusian monks met, many of them, a fate too barbarous to-day for any criminal, rather than assent to what they did not believe.

The Great Monastery lay derelict—in charge of one Dale, who has left us an invaluable MS. as to his caretaking—until Sir Edward North, chancellor of the Court of Augmentations, a prince among time-servers, obtained it as a grant from Henry. To him was due the first adaptation of the guesthouses and buildings to a Tudor mansion, which he constructed round the Little Cloister (Master's Court)—a mansion of sufficient dignity for the entertainment therein, on two occasions of several days each, of Queen Elizabeth—no inexpensive guest. Once in Mary's reign North had sold it to Northumberland, after whose execution it was restored by Mary to North. The latter, tiring perhaps of the courtier's life, conveyed it to

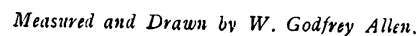




Plate II. November 1918.

Photo: Henry Dixon & Son.

THE FOUNDER'S TOMB, CHARTERHOUSE (1614-15).

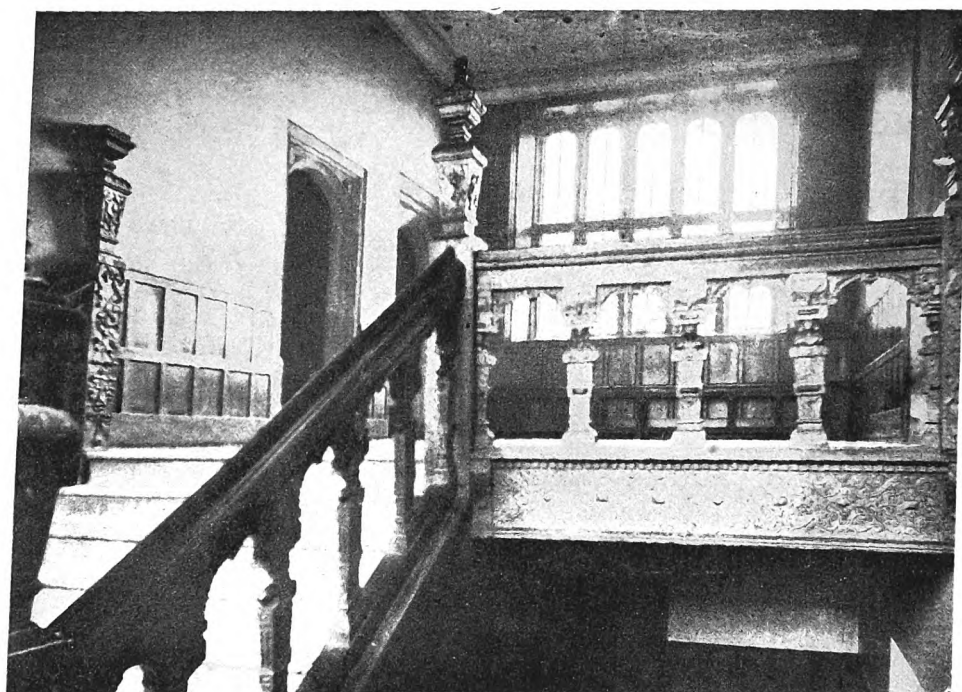




Thomas Howard, fourth Duke of Norfolk. It is to him that we owe, practically in their present condition, the great staircase, great chamber, or the governors' room, the great screen in the hall, which bears date 1571, and the fireplace in the master's drawing-room. But it is uncertain whether the raising of the roof of the hall by the insertion of the row of upper windows is due to Norfolk or to North.

It is to be noted that the chapel owes nothing to any of the tenants of the mansion. From the outgoing of the monks in 1537 to the incoming of the Hospital 1911, it had lain desolate. Sutton's executors employed Nicholas Stone to build a second wing to receive the tomb of the Founder and for the seating of the Brothers and of the Scholars of his double foundation. To accomplish this he broke through the north wall of the Carthusian church, inserting a row of three arches on round columns—the whole strongly suggestive of Inigo Jones. The Founder's tomb, in which Bernard Jansen of Southwark was his colleague, is one of the finest of Stone's

of Gownboys, and on the whole the external appearance of the place was not very greatly changed from its mansion days. But between 1824 and 1840 these buildings, having lagged behind the improved standard of comfort of the day, were, by the energy and care of the Master, Archdeacon Hale, removed to make way for the two present courts, which were remodelled, as the life itself of the Brothers was, more on the lines of a college at Oxford or Cambridge. These courts do not, it is true, claim architectural distinction, but it must be said for them that they are unobtrusive, and possess the high virtue of expressing their purpose—peace and comfort—the very purpose, indeed, for which Sutton's Hospital exists. Here, since 1614, between two and three thousand old gentlemen, officers in the army and navy, clergy, doctors, lawyers, artists, actors, merchants, and professional men who, at the age of sixty, have gathered or retained too little of this world's goods, have found a rest, cared for and tended till they go out of our gatehouse to the last great rest beyond.\*



GREAT STAIRCASE (1565-71).

orks. We have the estimate and drawings in our muniment-room, where there has also quite lately come to light an earlier estimate by Stone for the effigy of the Founder in full armour, which he presently seems to have changed on his own authority to a civilian costume.

The organ-loft, not in its original position, dates from the changes made, 1513-14, by Sutton's first body of governors. The pulpit and the pew-ends (most of them) are of the same date, the work of one Jeremy Winkle. The organ, which sounds every night from the tower above, is rung from the old monastery bell which was hung here by Bishop Russell of Lincoln (who also founded a cell) about 1414.

When the executors of Thomas Sutton came into position, they found the fine range of monastery barns and buildings in good condition, having been rebuilt only some thirty years. It was easy to add floors, chimneys, staircase, thereby to provide room for the pensioners. The Duke of Norfolk's tennis-court, similarly treated, became the House

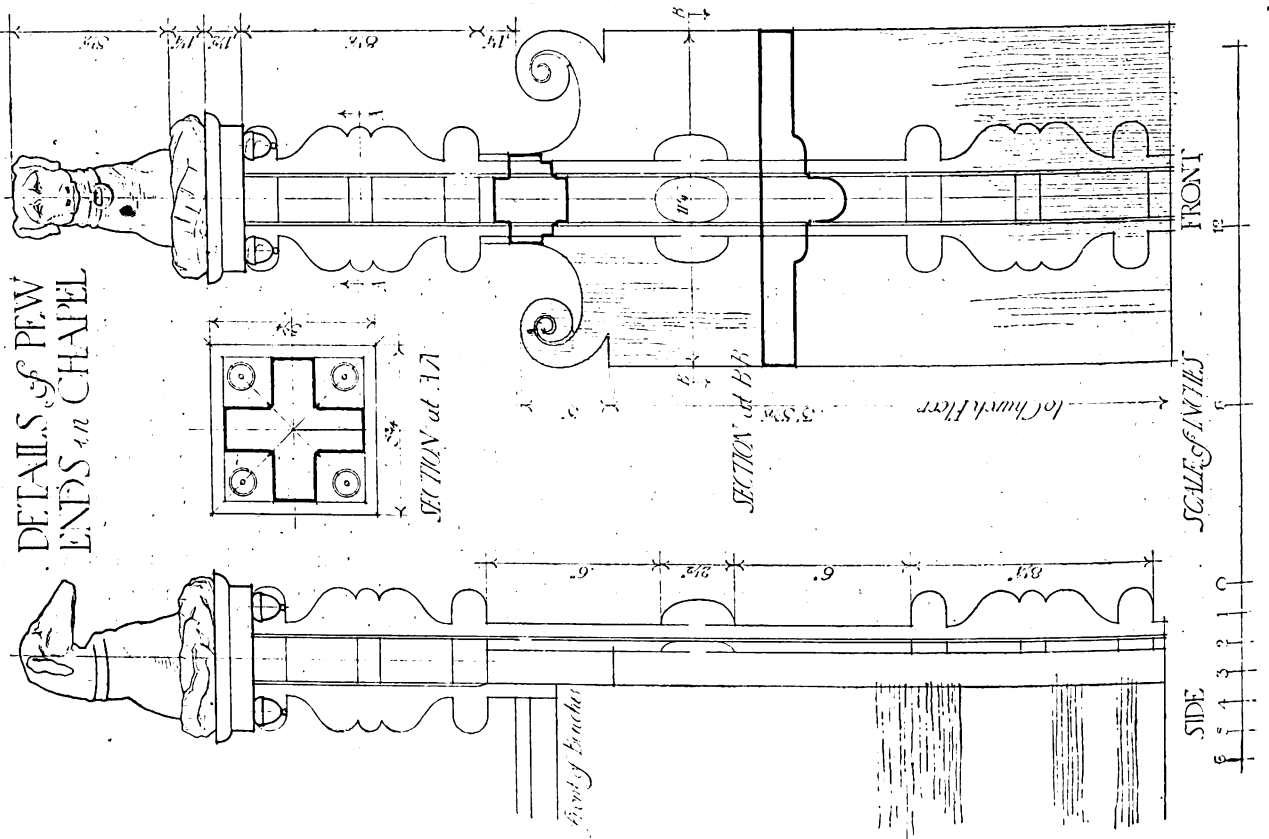
And here I must say good-bye to a foundation which is unique in England in many points, both as to its buildings, its historical associations (which in this short article I make no attempt to sketch), and in its purpose. It is priceless as one of the only remaining town Elizabethan mansions in England: unique as the one Carthusian monastery in England which, still serving a modern purpose, shows the original plan through it all—above all unique, I venture to think, in the amount of distress of a very special kind which it has relieved for 300 years and still relieves—unique thereby in its service rendered to the State, without ever having received one penny of public money, or practically from any other source whatever, save from the original bequest of its great Founder.

\* The Charity is far less widely known and understood than it ought to be. The really good applications are by no means too numerous. A deserving case—that is to say, the case of a man of high character in the social position of a gentleman, sixty years old or over, a member of the Church of England, not possessed of an assured £60 a year—generally obtains a nomination with no excessive delay.



# CHARTERHOUSE. E.C.

DETAILS OF PEW  
ENDS in CHAPEL



# CHARTERHOUSE. E.C.

Detail of Pew  
End in Chapel

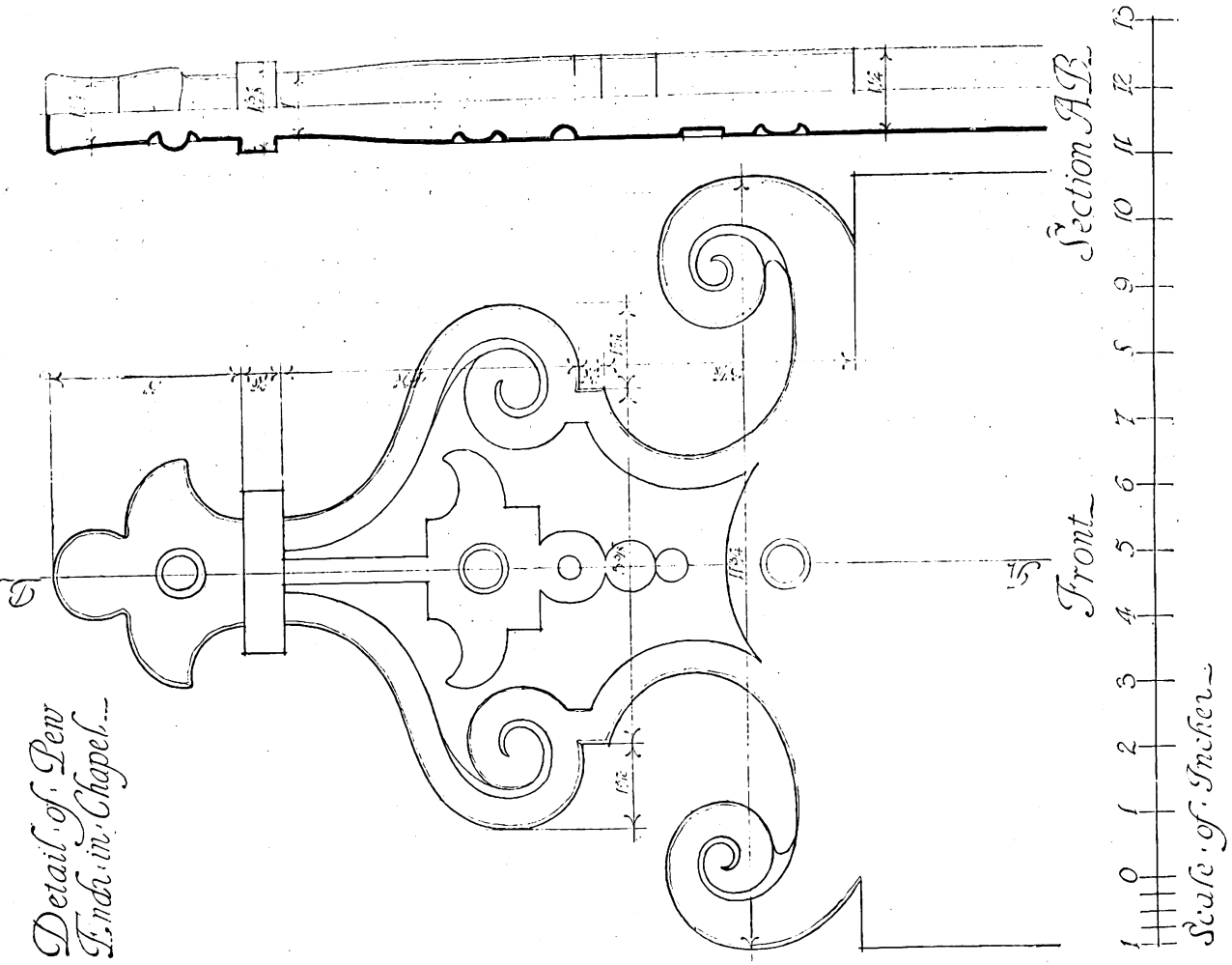




Plate III. November 1978.

Photo: Henry Dixon & Son.

CHARTERHOUSE CHAPEL: THE ORGAN GALLERY (1513-14).





# A NEW THEORY OF THE PARTHENON.

By MARIUS IVOR.

IT has always been a matter for wonder that the Panathenaic frieze of the Parthenon, a thing of incomparable beauty, should be largely hidden away from view, but it seems never to have been suggested that the frieze was not originally intended to be so hidden. The ideas now put forward are the outcome of a suggestion communicated to the writer by Mr. W. Walcot, whose sympathies with and understanding of ancient architecture have given us an important series of restorations. Mr. Walcot contends that the frieze is so placed as to sacrifice it as a work of art, or even as a purely architectural feature, and that this sacrifice may be explained by regarding the columns in front as not being part of the temple's original design.

The suggestion is a bold one, and one very liable to be promptly dismissed by authorities on Greek architecture. But if the underlying idea is modified there are several important considerations which do lend weight to the argument, and the writer trusts at least that these are based on less heretical ideas than the great heresy that the subject of the frieze itself is, after all, not connected in any way with the Panathenaic festival.

There is little if any ground for assuming that there was ever any appreciable break in the building of the temple, or that its completion as we know it belongs to a distinctly subsequent period. But we cannot so summarily dismiss the possibility that the original design did not involve the outer columns, these being the outcome of a revision of the plan during the actual progress of the work, when, say, it came to be realized that the building, as first proposed, was not acceptable as the temple of Athenè Parthenos. The frieze may already have been in position at that stage, and the temple may have been virtually completed, only to be immediately transformed into its final shape. That works were still in progress in the fourteenth year, four years after the great statue of Athenè was consecrated, is proved by fragments of inscriptions found, which might very plausibly refer to the final completion of the additional columns occasioned by the decision to enlarge the plan of the temple. Let us consider what evidence there is to support such a theory.

The cella of the Parthenon is in itself an amphiprostyle temple which stands two steps ( $2\frac{1}{2}$  ft.) above the stylobate receiving the outer columns. The six columns at either end of the cella are shorter than the columns of the peristyle, but the inner capitals are at a higher level than the outer ones—that is to say, the architrave of the outer order is lower than the architrave of the inner order. In the Theseion these are on the same level. The outer columns, again, are not axial with the inner, which are not only smaller, but are more closely spaced.

The cella, considered thus as a complete building, cannot be said to exhibit the typical plan of a Doric amphiprostyle temple, because such a type does not seem to occur; but it is the typical Ionic plan, like the demolished temple on the Ilissus and the little temple of Niké Aptéros; then we have the two Doric porticoes of the Propylea, which are prostyle, and, much later, there is the small temple B at Selinus, which was a Doric prostyle temple. The Parthenon cella thus had porticoes at each end, the columns of which are not *in antis*; and when we take the composite plan of the Parthenon we

find that this arrangement of the inner columns does not give the typical peripteral plan, in which the portico columns are *in antis*, as in the Theseion, the temple of Athena at Aegina, or the temple of Zeus at Olympia.

In the Heraion at Olympia the peristyle was originally of wood, and Professor Lethaby has suggested that the surrounding colonnade of columns, which is so characteristic a feature of a Doric temple, originated in a veranda added around the cella of primitive temples to protect the wall. With the Parthenon there may have been an attempt on the part of Ictinus to do away with the "veranda" and build a logical Doric hexastyle prostyle temple, which would account for the enlarged plan being octostyle. The temple of Ceres at Eleusis, as built by Ictinus, was *in antis* before the portico of Philon was added, which suggests that in this case the addition was contemplated, but that in the Parthenon it was not contemplated. It is also interesting to note that the enclosure near to the Erechtheion, with the foundations which are now generally supposed to be those of the earlier Parthenon, measures 145 ft. by 70 ft. The cella of the Parthenon is 194 ft. by  $69\frac{1}{2}$  ft. The earlier pre-Persian temple was the famous Hecatompodon, the colonnade of which has been referred to Peisistratus in the sixth century, the temple itself dating from the seventh century. It was known to the Greeks as the "Old Temple" and was an object of endearment, and it would be easy to understand a first impulse to reproduce magnificently, but essentially in its original form, the primitive shrine of the goddess.

No example of a Doric dipteral temple is known, but the logical development of the plan would preserve the portico columns *in antis*, however many rows were added. To this rule the Parthenon would afford a distinct exception, easily explainable if the final plan was an extension of the original plan. In some respects it seems to correspond rather to the pseudo-forms of columnar arrangement, and the peculiar experiments with the temple plan in Magna Graecia, where some suggest that the Doric order originated. The nearest approach to the Parthenon plan is found in the lesser hexastyle temple at Paestum, or the great temple at Selinus, in both of which there are *two* columns in front of the anta.

This deviation in the Parthenon plan has been noted, but no explanation suggested. There is a passage in Vitruvius pointing out such a departure from the usual type, in which, by columns occupying the place of the antae, a lateral entrance to the portico was obtained on each side. There is some doubt as to whether the passage refers to the Parthenon or the Athena temple of the Erechtheion. (See text and notes in Kinnard's edition of Stuart and Revett's "Antiquities of Athens.")

In considering the frieze itself, we have to remember that we are dealing with a secondary Doric order, the Doric order proper having no frieze, but triglyphs and metopes. An external Doric frieze is the most difficult part of the present argument to accept, but is not an insurmountable objection.

At Olympia and Phigalia the metopes belong to the secondary order, being placed over the entrance to the cella. On some of the temples at Selinus we find triglyphs on the cella walls. The Parthenon frieze takes the place of these internal metopes and triglyphs, and not only runs right round the



building but preserves a strong reminiscence of the primary order in the tenea, and the regulae and guttae which occur at regular intervals below the whole length of the frieze. In the temple at Phigalia, Ictinus put the frieze round the inside of the cella.

In the Theseion, quoted above as an example of the typical peripteral plan, the frieze occurs at the ends of the cella only, at one end being extended as far as the peristyle on each side—rather a remarkable arrangement. What is perhaps more remarkable is that there are no guttae below the frieze, but there is a continuous Ionic member, which seems to mark a further transition towards the Ionic entablature, to which the frieze rightly belongs. Can we thus see in the typically Ionic plan of the Parthenon cella, with its external frieze, the first concession to the Ionian element, before the Ionic order itself was actually adopted, a concession that we see fully recognized in the internal Ionic order employed by Ictinus at Phigalia, in the internal Ionic order in the Propylea, and finally in the Erechtheion, where the Doric disappears altogether? The prostyle columns of the cella are more beautiful than those of the peristyle, and the marked suggestion of the outer order does suggest that the frieze was meant to be an external member. As strengthening the tendency towards a compromise between the purely Doric and the purely Ionic, we have the four columns supporting the ceiling of the opisthodomos of the Parthenon, which are supposed to have been Ionic columns.

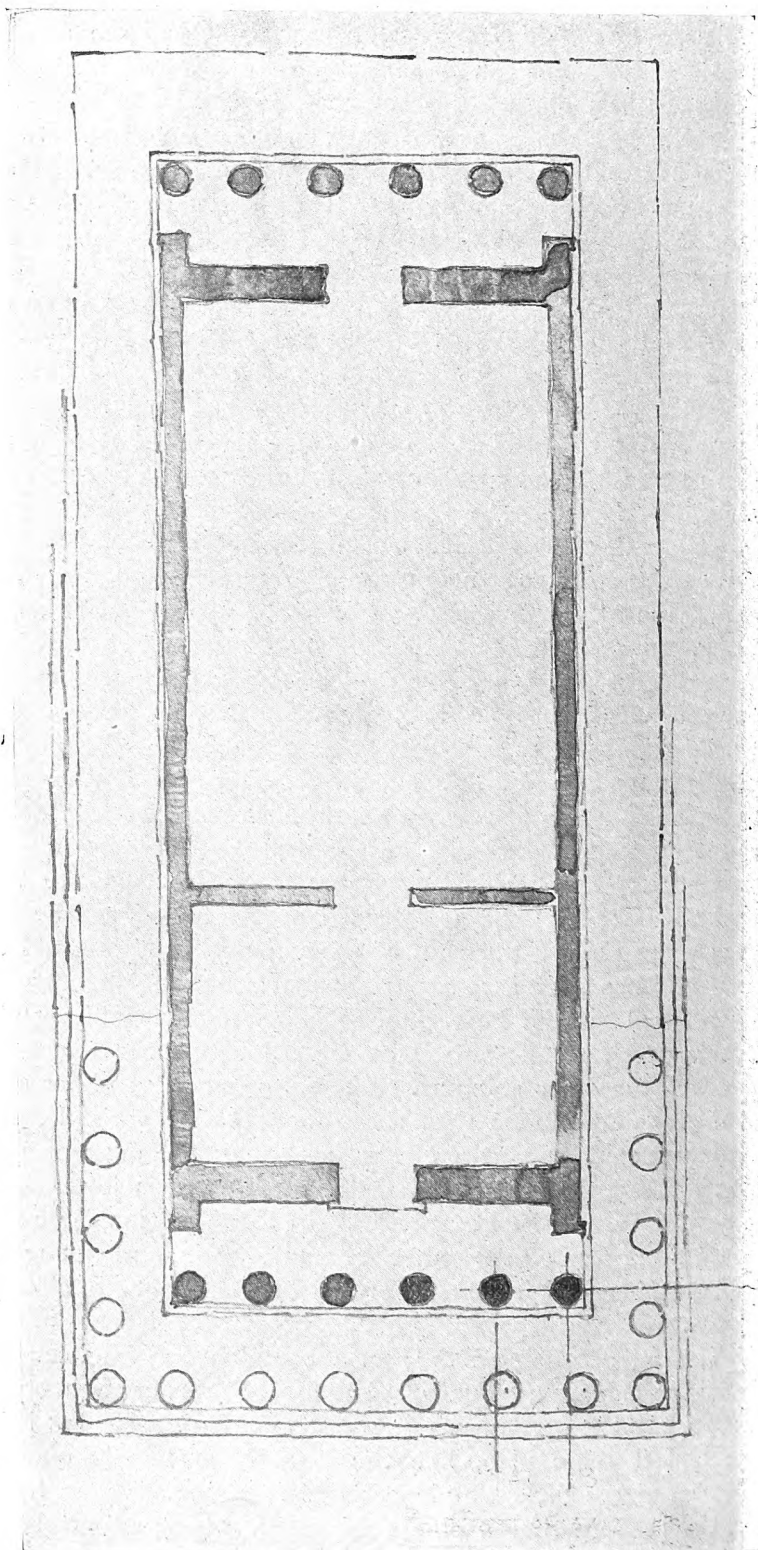
Returning now to a consideration of the position of the frieze, we have to note that it was 3 ft.  $3\frac{1}{2}$  in. high, and encircled the entire cella at a height of 39 ft. above the stylobate. It was immediately below the ceiling of lacunaria at the cornice level which closed in the colonnade. This colonnade (the pteroma) is only 9 ft. in width, with a slightly wider space in front of the porticoes. The internal columns are 33 ft. high. In the Theseion the corresponding columns are 17 ft. 9 in. high, and the frieze 2 ft.  $9\frac{1}{2}$  in., with a space of 13 ft. between the east front and the outer row of columns and 10 ft. at the west end. There is no low relief at all in the Theseion frieze, whereas the Parthenon frieze is one continual surface of subtle gradations, so increased towards the top as to tilt the whole frieze forward. At the great height at which it was placed this device would be necessary even if the outer columns were removed. Direct light could only reach it from below.

Allowing for reflected light (which, moreover, would be discounted rather than increased by such colouring as was given to the white marble), it remains a puzzle to understand why what we consider the most beautiful series of sculptures ever produced should have been placed in so disadvantageous a position, or how the beauties we know only by close study could ever have been appreciated.

We cannot tell whether the frieze was esteemed by the Greeks as a work of singular merit, whether it meant, in an artistic sense, one quarter of what it means to us, or was merely a characteristic instance of the highest development of their art—an art unconscious of its greatness. That the frieze was not placed within the cella, as at Phigalia, is evidence that it was meant to be seen in daylight, and indeed such an architectural representation of the Panathenaic procession would suggest an intimate connexion with the popular side of the festival itself, even if regarded as but an architectural motif. Those taking part in the procession to the temple would have had the west frieze confronting them in their approach from the Propylea before the outer columns were added, and the route to the eastern door, and entrance, of the temple lay along

either side. The whole significance of the procession could thus have been disclosed in sequence to those observing the sacred festival, far more insistently than when this panoramic survey of the frieze was restricted to the pteroma. The modern tourist knows what a strain on the eye is caused by the attempt to view what slabs are still in position, and we feel that, so skied and enclosed from outer observation as the frieze was, its primary object could not have been properly fulfilled.

The Parthenon's wonderful frieze would present from below a troubled surface only, and, if painted with a deep background, must have looked like flat stencil-work, the delicacy of the carving completely lost. The whole spirit of Greek art prompts the view that it would be more to the credit of an artist like Pheidias to admit his mistake of concurring in the



PLAN OF THE PARTHENON.

Showing the non-axial relation between the Inner and Outer Columns.

(Drawn by William Walcot (after Stuart and Revett).)

substitution of a continuous frieze for the traditional use of metopes and triglyphs as a stone decoration. This combination of triglyphs and metopes is a happy decorative motif in itself, though not without difficulties of application when the angles of the building are concerned, and it must also be admitted that its use under the pediments as well as on the flanks rather invalidates the legitimacy of its function regarded as a survival of wooden construction, which may have been even then recognized. But architectural tradition is not easily resisted; and, however fine the work he was responsible for, it would only be another instance of characteristic Greek frankness for Pheidias to forgo the frieze if he was convinced that an optical mistake had been made, and that after all the regular Doric order must prevail. Loath to sacrifice so much beauty accomplished, Pericles would not be slow in seizing the opportunity of increasing the importance of the temple by the drastic addition of a complete colonnade, the order of which Pheidias and Ictinus could treat in the orthodox manner. Such a theory would explain the, by comparison, inferior merit of the metopes, which are much more readily acceptable as essentially architectural in character than the incomparable marble gem suffered to be eclipsed by them. It would also help to explain the considerable variations met with in the metopes on the pedimental fronts, and, likewise, many discrepancies that are rather to be explained as adjustments than as architectural refinements. Professor Lethaby has instanced the many irregularities "which appear to be accidental or made necessary by circumstances." When once a plan is varied, variations are endless.

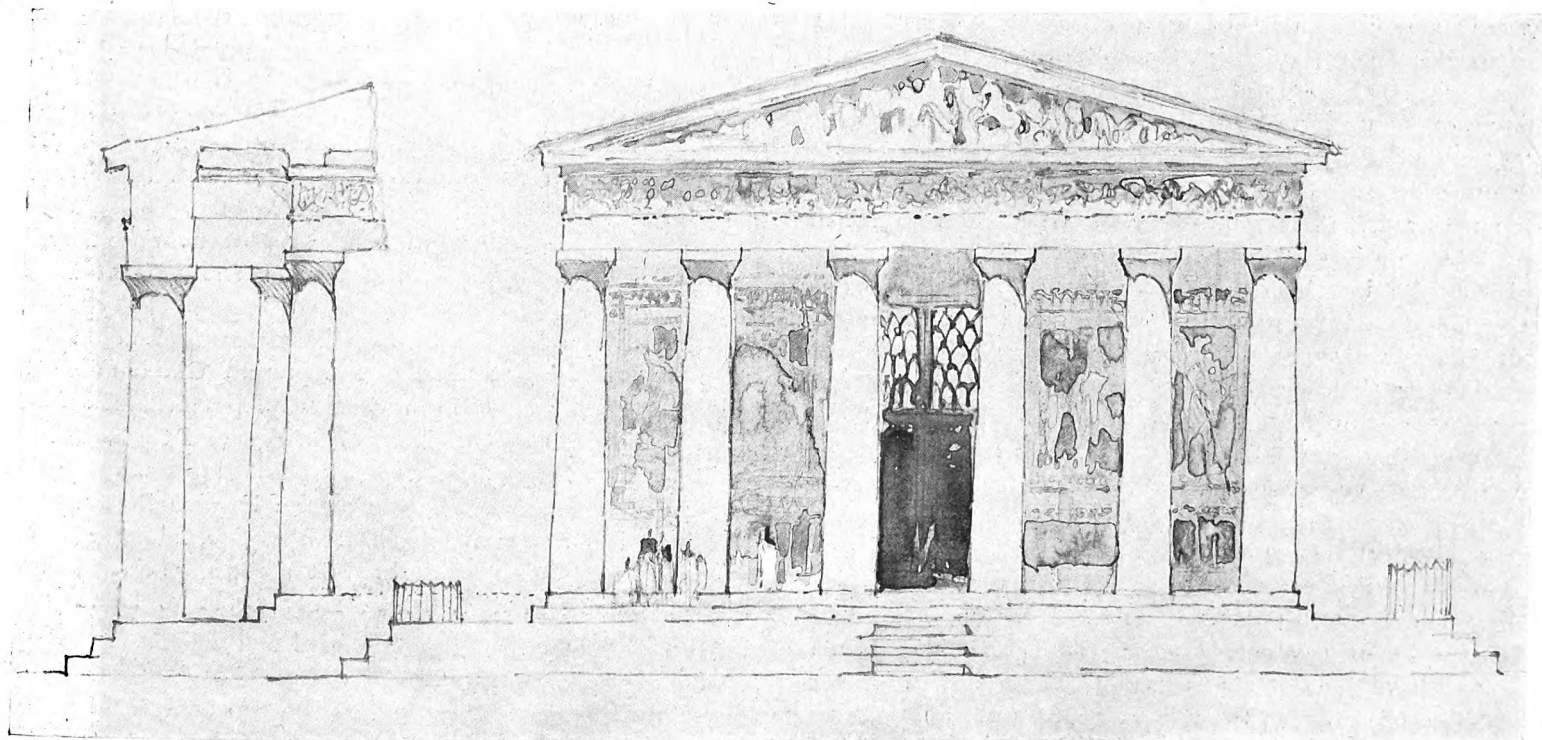
Assuming the frieze to have been designedly so placed, Pheidias could not have produced anything finer if an amphiprostyle temple had, instead, been contemplated. And if this was actually the case its subsequent conversion into a peripteral temple would argue that the dissatisfaction with the plan was greater than the appreciation of the frieze. If Pheidias and his school were held to have surpassed themselves, and the frieze regarded as a work of art second to none, we could understand a desire to protect it as far as its position architecturally would

allow, for we know how grievously all that remains *in situ* has suffered by dismantlement of the building; but in any case the frieze would have had a protection equal to that of the metopes, and to expose it to view can hardly be regarded as showing more indifference to its beauty than its present position seems to suggest.

This indifference on the part of the Greeks to the beauty of their own works is after all only the natural result of their sense of beauty. The Greek artist tested everything he did by that sense, and indeed was not so much concerned with creating works of art as with satisfying that sense in whatever work he undertook. What we regard as the finest achievements of plastic art was for Pheidias and his assistants primarily a question of architectural embellishment originating in the mind of the architect. Thus we find that the finest Greek art is to be found where the Greek sculptors were required to apply their skill, and the more subservient this application the finer was their art. Into the flat band around the Parthenon was put a far finer art than in either metopes or the pediment figures, because the artist's sense of sculpture was, not suppressed, but perfectly accommodated to the function demanded of it.

How far the suggestion here made is a plausible one authoritative criticism must decide, but it does give rise to some interesting considerations, especially relating to the secondary order, which is generally neglected so far as the architectural schools are concerned.

In conclusion, it is not to be wondered at that a unique building like the Parthenon, with its unique adornments, should be the subject of endless theories and give rise to problem after problem. What we know is little compared with what we would like to know. What, for instance, was the precise share of Callicrates in the work, and where is the architectural treatise on his masterpiece that Ictinus is said to have written? Were our knowledge complete we might indeed call the Parthenon a "syllogism in marble," but much concerning its exquisite beauty has to be inducted because deduction fails, and the insight of an artist will often lead us where the pure reasoning of the archæologist never will.



SECTION SHOWING THE RELATION OF THE TWO ORDERS AND THE POSITION OF THE FRIEZE, AND FRONT ELEVATION OF THE PARTHENON AS A PROSTYLE HEXASTYLE TEMPLE.

Drawn by William Walcot (after Stuart and Revett).



# THE GROWTH OF LONDON.\*

By W. R. DAVIDGE, F.S.I., A.R.I.B.A., Assoc.M.Inst.C.E.

DEAR old London! No city in the world has a more fascinating story than London. For well-nigh a score of centuries the story of London is intimately bound up with the story of England, and for the English race everywhere the very name of London speaks of Home and the Homeland.

Its very streets, and even many of its street names, tell us of bygone generations of Englishmen who have trodden these same streets, of great men who have built up the empire, of great men who have built up a great city.

It is a city which is continuously outgrowing its bounds. The "City of London" is no longer *London*; even the great area of the Administrative County is now only a part of *London*; the greater area of the Metropolitan Water Board, or the Metropolitan Police area even, does not include the whole of London.

The Port of London stretches almost to the sea, but this is only waterside London. The area of Telephone London is wider, but even this is insufficient.

London includes all these, is king of all these; in fact, there is no better description than this: The living corporate entity which we know as *London* is in itself old "King Lud," that mythical but symbolical King Lud, who through all the centuries has commanded the affections of all its citizens. For the origins of London we must go back to the ancient pile dwellings of the Fleet and the early British settlement of "Llyn-don"—"the hill fort by the river"—probably where St. Paul's now stands. The history of the city proper, however, begins with Roman days.

## ROMAN LONDON.

The first Roman settlement was on a very small area in the neighbourhood of Cannon Street Station, immediately east of the "Wall Brook"; but this first settlement was probably only a military post of limited extent, a rectangular camp roughly about a quarter of a mile long. The Romans always buried their dead outside the city, and within this area no traces of Roman burial have been found.

"London Stone," which is still to be seen in the wall of the church opposite Cannon Street Station, at one time stood in the roadway, and is reputed to be the stone from which distances were measured.

During the long four hundred years of Roman London there were no doubt many changes and extensions of the town. There were assaults on the settlement by the British tribes led by that warrior chieftainess, Boadicea (A.D. 61), whose statue stands on the Embankment by Westminster Bridge, and there are still to be found, fourteen or fifteen feet below the city pavements, charred fragments of the tragedy of those days. Numerous relics and mosaics have come to light, and still there are to be found, especially in the eastern portion of the city, remains which tell of a very high state of civilization and a well-organized community.

The walls of the enlarged city of Londinium Augusta appear to have been erected towards the close of the Roman occupation, probably, as Stow says, about A.D. 306, and these walls served as a protection and enclosure to the city for well

over a thousand years. In fact, the city wall and gates remained practically in their entirety down to their removal about 1760. The wall, which was more than three miles long, was about 8 ft. thick and 24 ft. high.

The streets of the square mile of the city are still substantially the same as in the old walled city, and one can still trace the line of the old wall from Ludgate, along the Old Bailey to Newgate and Aldersgate, and then along London Wall, or 'Fore Street, from Cripplegate past Moorgate and Bishopsgate to Aldgate and the Tower. "Houndsditch" is in reality the old city ditch.

Outside the actual wall was the "pomerium," an additional area about a "bowshot" in width, over which the city had control, and which still, under the City Corporation, is represented by the "Liberties without" or outside the wall.

The City Authorities, however, from time immemorial had a general control over a much larger area than that immediately round the city, and the limits of the "territorium," or Greater London of Roman days, extended as far west as Staines and as far east as Crayford, and possibly north to Stanmore.

Right through the centuries until quite recently the City Corporation have had a general control over the River Thames as far as Staines, and the Sheriffs of London have exercised their powers over the whole of Middlesex.

## THE ROMAN ROADS.

The six great roads built by the Roman engineers have for well-nigh two thousand years formed the framework upon which London has grown, and it is interesting even now to trace their line upon the modern map. All unconsciously to-day millions of Londoners journey homeward by motor-bus or electric tram on the same highways along which the Roman legions tramped, along which in later days came crusaders and pilgrims, Cavaliers and Roundheads.

These Roman highways were:—

1. The Watling Street from Rochester, which can still be traced in the line of the Old Dover Road at Blackheath, aiming straight as an arrow for the Stanegate or Horseferry at Westminster and on to Hyde Park Corner.
2. The same street continuing north-westward to St. Albans (Verulam) and Chester along the present Edgware Road.
3. The Stane Street from Chichester to London Bridge following the line of the present Clapham Road and on, by Newington Causeway, past the Elephant to the site of Old London Bridge and through the City to Bishopsgate.
4. The same street, known as the Ermine Street, continuing northward from Bishopsgate, along the line of the present Kingsland Road, past Tottenham High Cross and Waltham Holy Cross to Doncaster and York.
5. The Western road from Silchester and Winchester through Staines and Brentford, past Hyde Park, and on via Old Street to
6. The Eastern Road. This road followed the line of Roman Road, Old Ford, Stratford, Ilford, and Romford to Chelmsford and Colchester.

\* Substance of a paper read at the 45th Annual General Meeting and Conference of the Institution of Municipal and County Engineers, with whose permission, and that of Mr. Davidge, it is here reproduced.

The Roman roads were essentially marching roads, and no question of gradient was allowed to interfere with their directness.

It will be seen that, with the exception of the line of the Stane Street and Ermine Street crossing London Bridge, these Roman roads slightly avoided the actual walled city on the high ground by the river, the roads aiming straight for the fording places where the rivers and streams might best be crossed. The "bypass roads" diverting the old Roman highways to pass through the city appear to be of later date, but there can be no doubt that the position of the city near the junction of the highways and the crossing of the river largely contributed to its growth as a centre of commerce.

The rivers in or near the city were the Wallbrook, the Fleet (or Vliet) River, later on called the Hole Bourne, and farther west, the Tybourne and the Westbourne (Bayswater) with its small tributary the Kilburn.

#### SAXON AND DANISH LONDON.

When the Romans finally left Britain about A.D. 400 the town appears to have fallen on evil days, but with the coming of King Alfred the City walls and wharves, which had fallen into decay, were repaired (A.D. 886), and from that day the city's progress has again been steadily onward. The "folk-moot," the forerunner of the Common Council, met at Christmas, Michaelmas, and Midsummer to settle such matters as the appointment of the surveyors or reeves, arrangement of the City watches, and fire protection.

The Danes, who had given so much trouble, were allowed to settle outside the City boundaries; and the churches of St. Clement Danes, in what was once the village of Aldwych,

just outside Temple Bar, and St. Olaf's (now St. Olave's, Tooley Street, Southwark) still remain to remind us of the compact that was made with the Danes.

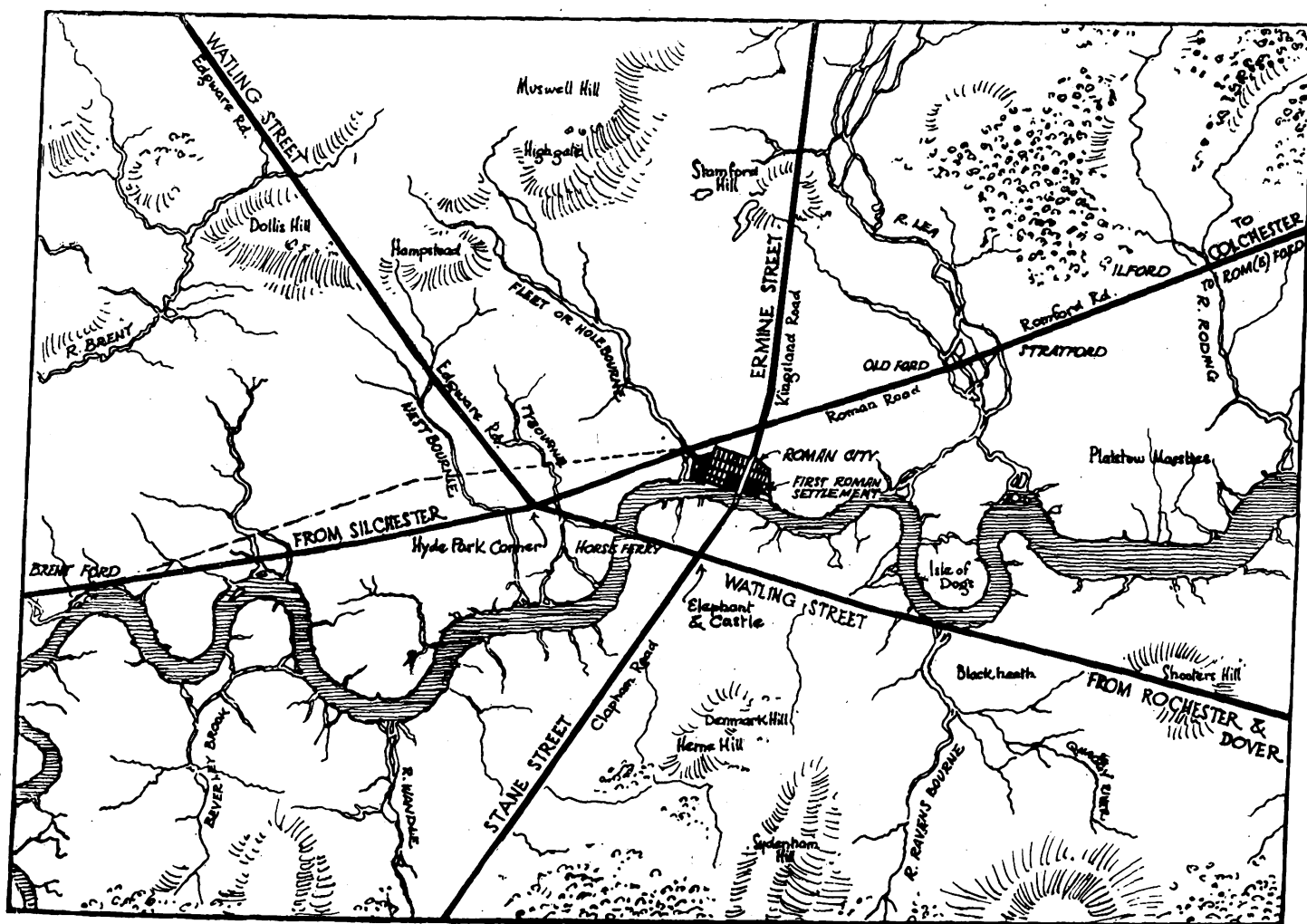
Apart from the trading community who inhabited the City, the Saxons, however, mostly settled down in small detached village communities or homesteads, which in later days have become the nucleus of the thriving suburb, now deeply embedded in bricks and mortar.

These Anglo-Saxon settlements are to be found all over the country, and in later days developed into the manor. There are manors everywhere, but it is a significant fact that the manorial system did not penetrate into the City of London, which was, as we have seen, already a settled municipal organization, with its port reeves and other officials.

In the agricultural communities, the fields were cut up into "long acre" strips, so that no one owner possessed wide stretches of land, but each had perhaps sixteen separate "acre" strips of ploughing land, probably widely separated. Sir Lawrence Gomme has pointed out that in many London districts these long strips of land can still be recognized, and building lines in suburban London are still to be found cutting the road at an awkward angle, owing to this practice of our Saxon ancestors.

Probably one of the greatest engineering works of this period was the embankment of the Lower Thames.

On both sides of the river the marshes were enclosed and a river wall or embankment constructed for miles, serving the double purpose of improving the navigation and reclaiming the land. No record exists of when or by whom this great river wall was constructed, but so far back as Saxon days we have records of its maintenance.



ROMAN LONDON

PL. XLIV.—M

(Copyright W. R. Davidge.)

APPROXIMATE SCALE OF MILES.



## NORMAN AND MEDIEVAL LONDON.

The building of the White Tower (about 1080) by William the Conqueror to overawe the citizens was accompanied by a Royal Charter—the first of London's Charters, which confirmed the rights and customs of the City. Hitherto the City had governed itself; now it did so by consent of the King.

The City settled down to its business life and prosperity, and FitzStephen's graphic account of the City of London, written shortly after the death of Thomas á Becket (1170), tells us of its thirteen great convent or abbey churches, of its 126 parish churches, and of its many municipal arrangements, which included a municipal canteen, or, as he calls it, "a public cookshop or kitchen on the river bank, very convenient to the city, and part of its civilization. However great the multitude of soldiers or travellers entering the City or preparing to go out of it, at any hour of the day or night—that these may not fast too long and those may not go out supperless—they turn hither, if they please, where every man can refresh himself in his own way."

He goes on to tell of the horse show and cattle market at Smithfield, of the division of the City into Wards, of its sheriffs and magistrates and courts, of the sewers and aqueducts in the streets. "I do not think there is a city with more commendable customs of church attendance, honour to God's ordinances, keeping sacred festivals, almsgiving, hospitality, confirming betrothals, contracting marriages, celebration of nuptials, preparing feasts, cheering the guests, and also in care for funerals and the interment of the dead."

FitzStephen speaks as a Churchman, but there were no doubt other sides of London, for he goes on to say: "The only pests of London are the immoderate drinking of fools and the frequency of fires." In 1136 a fire, at least as destructive as the Great Fire of 1666, had swept London from end to end.

To help check these frequent fires London's first Mayor, Henry FitzAlwyn, who was in office for some twenty-five years, laid down the first important building regulations ever introduced into this country. This, the first London Building Act, dates from 1189, and introduced for the first time rules as to the thickness, height, and joint ownership of party walls, which have ever since been an important feature of London building law. The sanitary accommodation or pit for the "necessary chamber" had to be  $3\frac{1}{2}$  ft. from the neighbour's land, unless lined with stone, when it need only be  $2\frac{1}{2}$  ft. distant. London at this date had some 40,000 inhabitants.

In the reign of King John, 1212, further amendments were introduced to prevent the spread of fire, and certain wooden buildings and thatched houses were ordered to be plastered over or otherwise protected.

An important rule, too, was that, as an additional protection, "in the summer months every house had to have in front of it a tub, either of wood or stone, full of water." The Aldermen of each Ward were also to provide "a strong iron crook with a wooden handle, two chains, and two strong cords," apparently for pulling down dangerous structures.

One sees thus early that when prompt action was required the local authority was the Alderman of the Ward. Later on the various Trade Guilds were also of great assistance to the City in regulating matters affecting their own trade, and of course all through the Middle Ages the ban of the Church was all-powerful.

The monasteries of the Black Friars, Austin Friars, the White Friars, the Grey Friars, the Carthusians of Charterhouse, the Crutched Friars, and so on, undoubtedly had considerable influence in mediæval London, and the only extension of the City wall of which we have any record was

made in the time of Edward I (1282) to include the Monastery of Blackfriars. The then suburb of Southwark was granted to the City in 1327 by Edward III on payment of £10 annually to the Crown. The title of "Lord" Mayor was granted in 1354.

The Crusaders' Church of St. Bartholomew in Smithfield, the Norman St. John's Chapel in the Tower, the hospital of the Knights of St. John in Clerkenwell, the Knights Templars' church in the Temple, the church of St. Mary Overie (St. Saviour's Cathedral, Southwark), and the old Abbey of Westminster, still remain—almost living memorials of those bygone generations of Londoners who have worshipped within their walls. In the precincts of Old St. Paul's itself Paternoster Row, Creed Lane, Ave Maria Lane, and Amen Corner are names that almost make the choristers rise before our eyes.

It is somewhat astonishing, too, to remember that Old St. Paul's, which watched over the mediæval city, was something like a hundred feet longer than our present cathedral, and that the spire, before its destruction in 1561, was nearly 100 ft. higher than the present dome.

What could better recall to us the busy market streets of the Middle Ages than such names as Cheapside, The Poultry, Bread Street, Milk Street, Wood Street, Friday Street, and such names as Lombard Street and Old Jewry?

## ELIZABETHAN AND COMMONWEALTH LONDON.

As we walk along the Strand, going westwards from Temple Bar, the names of the streets leading down to the river recall to us the noblemen's houses which in Queen Elizabeth's time stood along the Strand between Temple Bar and Whitehall.

Arundel House, Somerset House, the Savoy, and Northumberland House will at once rise to one's memory. Even Scotland Yard was once the home of a King of Scotland, and at the time of the Reformation nine bishops had their palaces in the Strand.

Stow tells us that "in the Strand was a continual new building of divers fair houses as far as St. Martin's Lane." Northwards from Bishopsgate towards Shoreditch was a "continual building of small and base tenements," for the "most part newly erected."

London had grown almost to Ratcliff, a mile eastward of the Tower, "also without the bars both the sides of the street be pestered with cottages and alleys even up to Whitechapel Church, and almost half a mile beyond it, into the common field, all of which ought to be open and free for all men."

The famous Act of Queen Elizabeth in 1592 (35 Elizabeth, c. 6) forbidding any new building within three miles of the City of London is, of course, well known. Its opening words give a striking description of the overcrowded and insanitary state of London even in those days, and set out to solve the housing problem by stopping it altogether. The Act begins by referring to the evils from crowded buildings:—

"For the reformynge of the great Mischiefes and Inconveniences that daylie grow and increase by reason of the pesterling of Houses with diverse Famylyes, harboringe of Inmates and convertinge of great Houses into several Tenements or Dwellings and erectynge of New Buildings within the Cities of London and Westminster and other Places nere thereunto adjoining, whereby great Infection of Sickness and dearth of Victuals and Fuel hath growen and ensued and many idle vagrant and wicked persons have harboured themselves there and divers remote places of the Realme have been disappointed of Workmen and dispeopled. Be it enacted by the Authoritie of this present Parliament, That noe person or persons of what Estate

## THE GROWTH OF LONDON.

101

Degree or Condition soever shall from henceforth make and erect any newe Building or Buildings House or Houses for Habitation or dwelling within either of the said cities (of London and Westminster) or within three miles of any of the Gates."

Under the Commonwealth in 1656 London had grown out as far as Piccadilly, and another Act was passed stopping all building within ten miles of London.

Needless to say, neither of these Acts was a success, and London continued to grow in spite of them.

During the Civil War (1642-3) earthen ramparts and trenches were constructed by order of Parliament for the defence of the city. Traces of these are still to be found in the mounds in the Green Park, in Mount Street, W., and the other Mount Street near the London Hospital.

### THE GREAT FIRE.

The great fire in September 1666 burnt through 436 acres of crowded property, and between its start at Pudding Lane and finish at Pie Corner it destroyed no fewer than 87 parish churches, some 13,200 houses, and a large number of the most important public buildings.

The Acts of 1666 and 1670 for the rebuilding of the City were two of the most statesmanlike measures ever enacted, and in addition to the regulation of the buildings to be erected, which for the first time were to be of brick or stone, they provided for the settlement of all disputes between owners, or the rectification of boundaries, for the fixing of prices of materials, and, as in up-to-date town-planning schemes, there was a "betterment" clause giving power to charge the owners of property improved by the opening out of streets. Surveyors

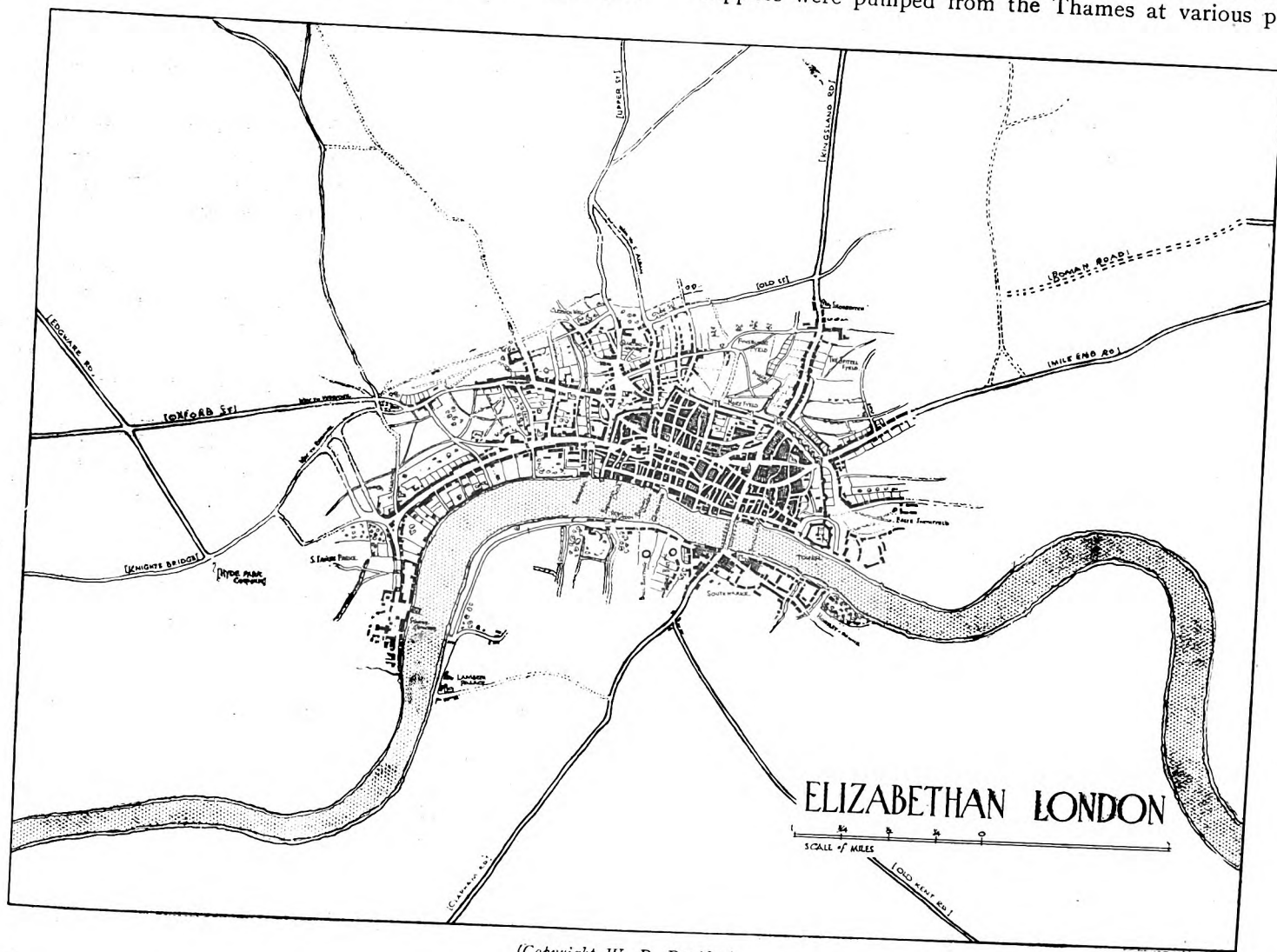
had also for the first time to inspect all foundations, for which a uniform fee of 6s. 8d. was charged. Previous to this date the oversight of all new buildings had been in the hands of four City "viewers," consisting of two master carpenters and two master masons, who were thus the forerunners of the present-day district surveyors.

Sewers, vaults, and paving of streets were to be dealt with by Commissioners who were empowered to levy a special tax for the purpose.

Special Paving Acts for particular streets such as the Strand, Holborn, and so on, had been enacted as far back as Henry VIII, and even earlier, as far back as King John.

### WATER SUPPLY.

Water had been laid on from Tyburn to supply the City so far back as 1236, and the great conduit in Cheapside was begun in 1285. The "Tunne upon Cornhill" was another famous water cistern. In the time of Henry VIII (1543) the Corporation was empowered to lay water from springs at Hampstead Heath, Marylebone, Hackney, Muswell Hill, and other places within five miles of the City. The conduit-head at Marylebone was marked by a civic "banqueting house," on the site of Stratford Place (Oxford Street), and it is interesting to note that the freehold of "Conduit Street" is still the property of the City Corporation. Another conduit, known as "Lamb's Conduit," in Snow Hill, was erected in 1577. Additional waterworks were erected on London Bridge in 1582, and also near Broken Wharf (1594). The great New River undertaking of Sir Hugh Myddelton, involving a canal thirty-eight miles long, was completed in 1613. At a later date additional supplies were pumped from the Thames at various points in



(Copyright W. R. Davidge.)



London along the river bank. Early in the nineteenth century, however, it became necessary to transfer the waterworks to various positions higher up the river. The bulk of London's water supply is, of course, still obtained from the Thames.

#### STREET SCAVENGING AND LIGHTING.

In 1469 the duty of repairing the pavement in front of their houses was placed upon the householders in the City; needless to say the streets went muddy and ill paved. The records of the Paviers' Company show the various rules and regulations made from time to time with reference to paving and cleansing the streets.

During the reign of William and Mary the condition of the streets received some attention, and everybody within the London area was required to have the street in front of his house swept twice a week under a penalty of ten shillings. Everybody in London and Westminster was also required to do his share of street lighting by hanging out a lantern.

Street lighting was undertaken by the Commissioners of Sewers in 1767, and the duty of repairing the roads and pavements was then for the first time transferred to the City Corporation. In 1770 a case is recorded of a bricklayer being fined £5 for taking up the pavement and making a cellar window in Thames Street without the leave of the Commissioners.

#### FIRE PREVENTION.

In the reign of Queen Anne it was made compulsory on each parish to provide two fire engines—viz., one large engine and also a hand engine, and the prompt attendance of the fire engines was secured by offering rewards of 30s., 20s., and 10s. for the first, second, and third parish engines to reach the scene of a fire—"provided they arrived complete and in good order."

The Building Acts were made even more stringent than before, and the party wall was for the first time required to be carried above the roof (1708).

#### STREET SIGNS AND STREET NUMBERING.

The old street signs began to disappear early in the reign of George III, and in 1765 power was given to the Commissioners of Sewers in the City to regulate projecting signs, and the same Act also made provision for the names of streets to be put up and all houses numbered (within the City of London).

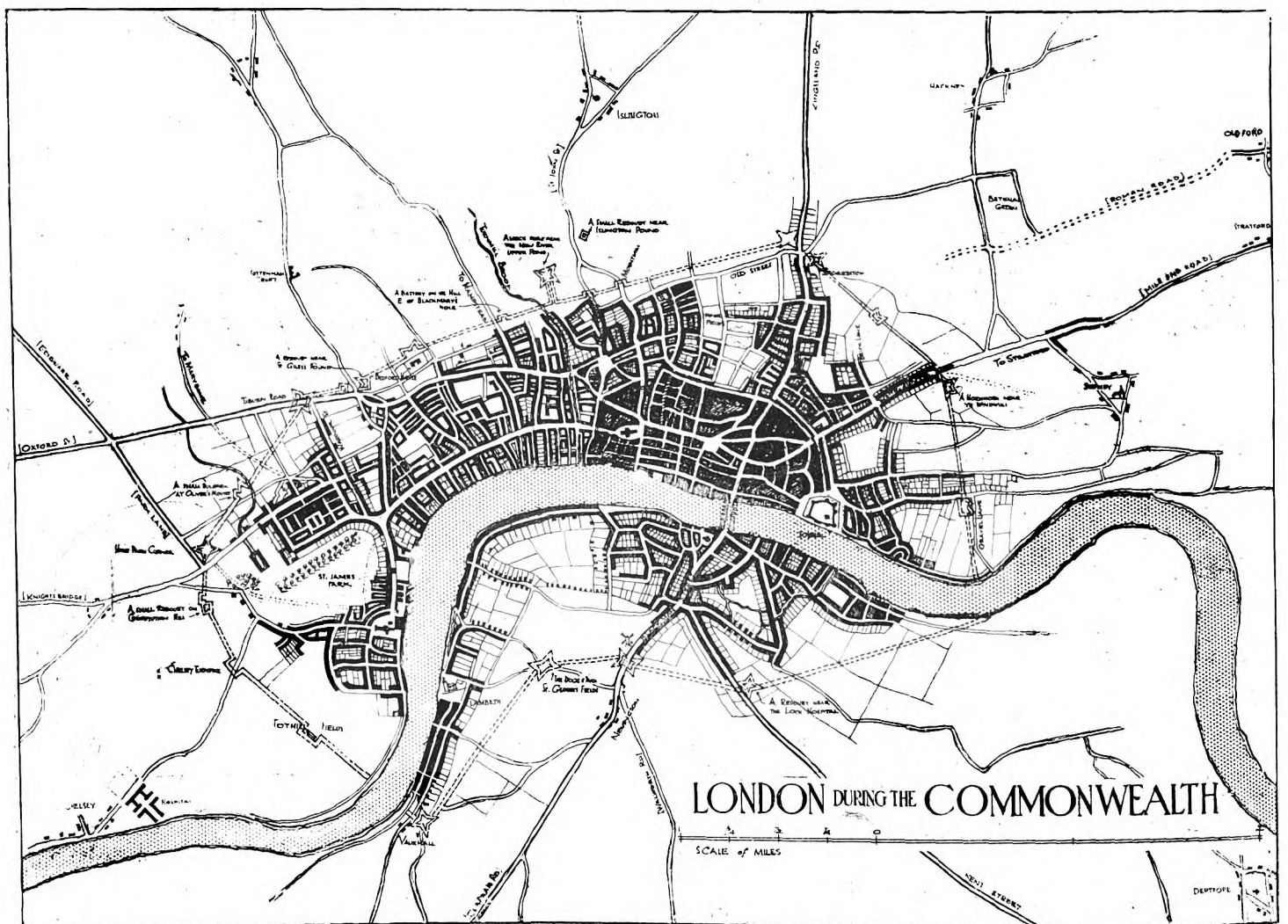
Street naming, however, was not controlled until 1855—not before it was needed, for there were then no fewer than forty High Streets, fifty George Streets, and sixty-five Charles Streets within the area of London.

#### THE TURNPIKE ROADS.

Small street improvements had been made in the City, but the great era of improvement came about the middle of the eighteenth century, one of the greatest factors in opening out the approaches to London being the introduction of the turnpike system, under which scores of miles of roads were constructed.

One of the most important in the neighbourhood of London was the "New Road," laid out in 1756, forming what is now known as the Euston Road and Pentonville Road. Although the new road was then a mile or more away from the built-up area, it was laid down with a width of 150 feet between the buildings, one of the earliest recognitions of what a building line should be.

The General Turnpike Act, even so long ago as 1773, provided for all turnpike roads to be at least sixty feet wide—a striking commentary on our modern ideas.



(Copyright W. R. Davidge.)

Great Dover Street and the fine East India Dock Road are also examples of roads laid out on town-planning lines in open fields a century ago.

The Metropolitan Road Commissioners also did valuable work (1830-40), after the throwing open of the turnpikes, in the construction of such important link-roads as the Seven Sisters Road, Tottenham, and the Goldhawk Road, Shepherd's Bush, and others.

## STREET IMPROVEMENTS.

The street improvements of the last century within the built-up area of London are very numerous, but a list of the principal improvements, apart from widenings, may not be out of place:—

West End—Crown Improvements:		Opened in
Regent Street	...	1819
Cranbourn Street	...	1844
New Oxford Street and Endell Street	...	1845
Victoria Street, Westminster	...	1852
City Improvements:		
King William Street, London Bridge	...	1834
Moorgate Street	...	1846
Cannon Street (western portion)	...	1854
Farringdon Road	...	1856
Holborn Viaduct and Charterhouse Street	...	1869
Metropolitan Board of Works and London County Council:		
Garrick Street	...	1861
Southwark Street	...	1862
Burdett Road	...	1862
Queen Victoria Street	...	1871

Commercial Road (extension)	...	1870
Holborn (removal of Middle Row)	...	1867
Great Eastern Street	...	1876
Clerkenwell Road and Theobald's Road	...	1878
Northumberland Avenue	...	1876
Eastcheap (over Metropolitan Railway)	...	1884
Shaftesbury Avenue	...	1886
Charing Cross Road	...	1887
Rosebery Avenue	...	1892
Middlesex Street (extension)	...	1896
Tower Bridge Road	...	1894
Strand widening, Aldwych and Kingsway	...	1905
Charing Cross and Mall	...	1910

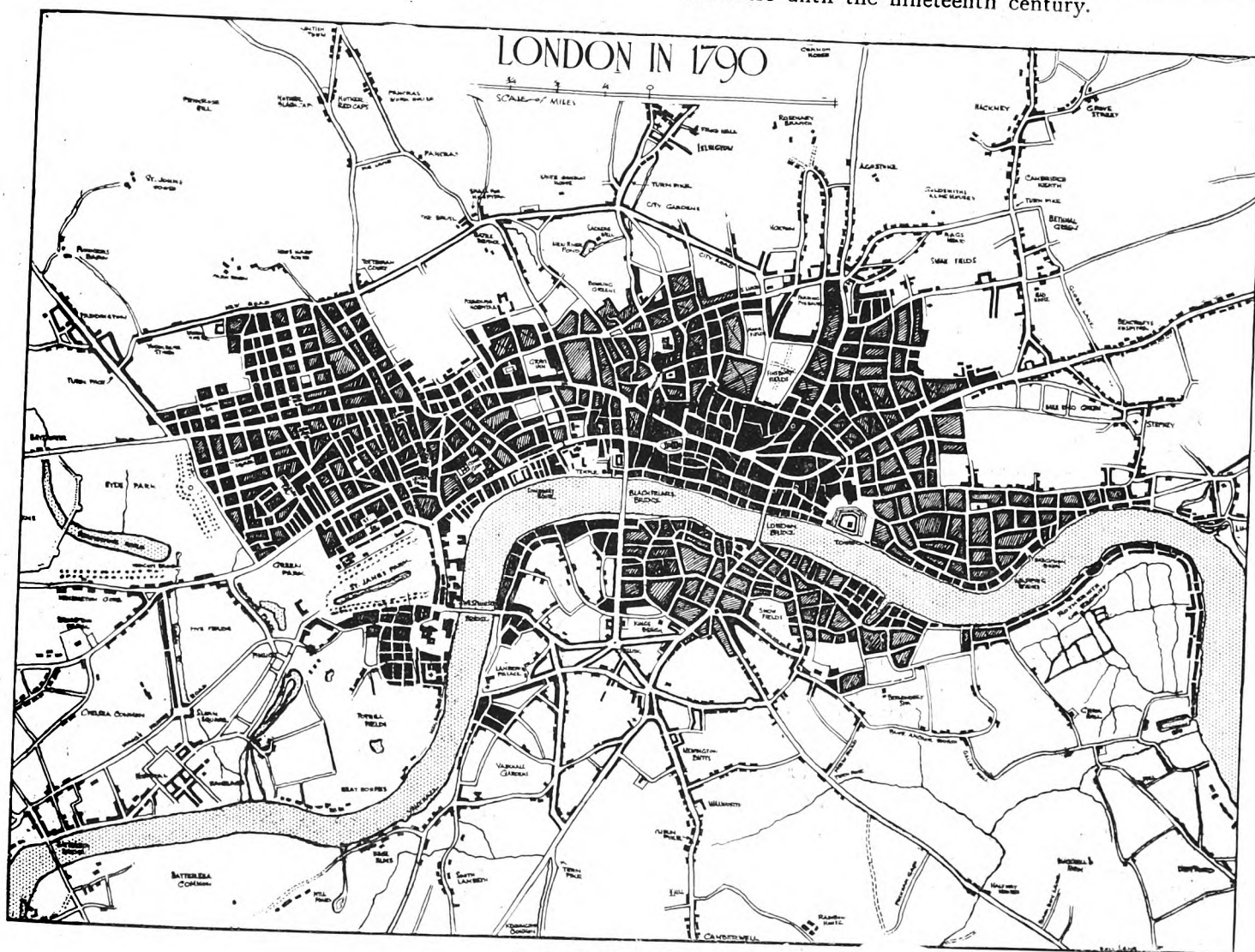
## LONDON'S OPEN SPACES AND SQUARES.

In the Middle Ages, no part of London was more than a quarter of an hour's walk from the open fields and the great open spaces known as Moorfields. Finsbury Fields and Spitalfields were for centuries used as the archery ground and playground of the citizens.

Just outside Newgate, passing along Giltspur Street, we come to the Smoothfield, or Smithfield as it is now called, long the ground of tournaments and sports. Here, too, many an Englishman suffered at the stake for his steadfast faith.

As the City grew, these open spaces and common fields were encroached upon and built over, and Stow's Chronicles are full of complaint as to these encroachments, which, as a public-spirited citizen, he felt should not be tolerated.

There were still, however, abundant open spaces within easy reach, and the need for parks in the modern sense did not arise until the nineteenth century.



(Copyright W. R. Davidge.)



The first of the London squares was Lincoln's Inn Fields, laid out in 1618 under the supervision of Inigo Jones, who was also commissioned in 1631 to lay out what is now Covent Garden. Leicester Fields, now Leicester Square, was laid out in 1635. St. James's Square (1676), Soho Square, Kensington Square (1698), and Queen's Square (1708), were followed by Berkeley Square, Hanover Square (1718), and numerous others which have contributed to give the West End of London a character which is all its own.

Hyde Park is of course the oldest as well as the largest of London's Parks; Regent's Park was laid out by the Government in 1820; Victoria Park, in the East End, in 1841; Battersea Park, in 1846.

Finsbury Park, Brockwell Park, and many others have since been added, and farther out, Epping Forest, Burnham Beeches, Box Hill, Riddlesdown, and other breathing spaces have been secured, by the City Corporation or by the London County Council.

## STONEHENGE FOR THE NATION.

MR. C. H. E. CHUBB has been justly commended for his generous and public-spirited action in presenting Stonehenge to the nation. The view that national monuments should be under the care of the State is one that seems to be gaining wide acceptance, if we may judge by the number of venerable relics that have been transferred recently from private to national custody. It is not suggested, of course, that ancient monuments are necessarily unsafe in the hands of private owners; for many of these gentlemen (Mr. Chubb himself is a shining example) have displayed the utmost vigilance in protecting and preserving the priceless treasures that have chanced to come into their possession. There have been others, however, who have failed to realize their responsibilities, and who, either by thoughtless neglect or deliberate interference, have inflicted grievous harm upon what are rightly regarded as national possessions.

Another advantage of public ownership is that it ensures adequate opportunities and facilities that might not otherwise be available for research work. Sir Alfred Mond, in accepting the gift on behalf of the nation, referred directly to this aspect of the matter, and observed that his department was determined to encourage further scientific inquiries, and to ensure full protection from any neglect or spoliation. After the War they also hoped to be able to continue and extend the work of excavation in the vicinity, which had already been fruitful of such important results. Here he referred, no doubt, to the excavations that were made in 1901, when stone tools, coins, bones, and fragments of pottery were found.

The origin of Stonehenge (Saxon, *Stanhengist*, hanging stones) has never been definitely determined, though archaeologists are all disposed to agree that it dates from somewhere about 1700 B.C. Sir Norman Lockyer, in advancing his theory that Stonehenge was built as a temple for sun-worship, gives the possible date of erection as 1680 B.C. Other theories regarding its origin are that it was a monument to the four hundred nobles slain near the spot by Hengist (472); that it was moved from Ireland by Merlin; and that it was the burial-place of Boadicea. As a temple it has been ascribed to the Romans, Druids, Phœnicians, Saxons, and Danes. Architects will remember that Inigo Jones, in his "Stone-Heng Restored," published in 1655, endeavoured to prove that Stonehenge was a Roman temple; but even in those days the theory could not find acceptance, a Dr. Charleton attacking it in a pamphlet entitled "Chorea Gigantum," and provoking Webb to his "Vindication of Stone-Heng Restored." The controversy, however, as Mr. Gotch has pointed out, is of no antiquarian value. Sir Arthur Evans maintains that Stonehenge is part of a huge prehistoric cemetery, and belongs to a class of buildings which, in their origin, have always been connected with sepulchral rites. These stone monuments, he says, in their most primitive form, were nearly always placed around the graves of departed heroes.

The general facts concerning the construction and arrangement of Stonehenge are quite familiar, but they may be appropriately restated for purposes of reference in connexion with the very interesting view shown on the opposite plate, which was taken a few weeks ago from an aeroplane at an altitude of 1,600 ft. The stones are situated among a series of barrows of the Bronze Age, and are probably only a small portion of the original structure. They are arranged in two circles and two ovals, with a large stone in the centre. The outer circle, about 300 ft. in circumference, is composed of upright stones about 16 ft. in height and 18 ft. in circumference, with others of similar size placed horizontally on their tops. Originally there were thirty uprights and thirty imposts, but now only seventeen uprights and seven imposts retain their position. The inner circle, which is about 9 ft. distant from the outer, consisted originally of forty single stones, much smaller in size, and, unlike those of the outer circle, showing no evidence of having been hewn. The larger of the ovals was composed of five pairs of trilithons standing separate from each other, and rising gradually in height from east to west. Only two of these now remain entire. One of the uprights of the grand central trilithon has fallen, and is broken in two pieces; the impost, though fallen, is entire, and the other impost is 9 ft. out of the perpendicular; another trilithon fell outward on 3 June 1797; and of a third, one of the uprights is still standing, the other upright and the impost having been broken into three pieces in their fall. The inner oval consisted originally of nineteen stones, of which there are remains of eleven, tapering in form and taller than those of the inner circle. In the centre of the smaller oval is the supposed altar stone, 15 ft. in length. The whole is surrounded by a vallum and ditch about 370 yards in circumference.

In the avenue to the north-east, and outside the ditch, there is a huge cromlech called the "Friar's Heel"; and in line with it, within the area of the work, there is a large prostrate stone on which it is supposed the victims were immolated. The open part of the "horse-shoe" within the stone circles is on a line with the "Friar's Heel," almost facing the sun-rise. It is upon this fact that Sir Norman Lockyer based his sun-worship theory, to which reference has been made, astronomical reckonings having determined that the sun rose exactly over that spot in 1680 B.C., which is therefore supposed to date the monument.

Although not the largest monument of its kind, Stonehenge is perhaps the most carefully carried out, for its builders possessed an astonishing degree of skill in the constructive art. The mortises and tenons by which the lintels are held in position on the uprights are without parallel in megalithic monuments. Careful and accurate measurements, too, were involved in the setting-out of the plan and the dressing of the stones. In scale and execution Stonehenge has much in common with the great monuments of Egypt.

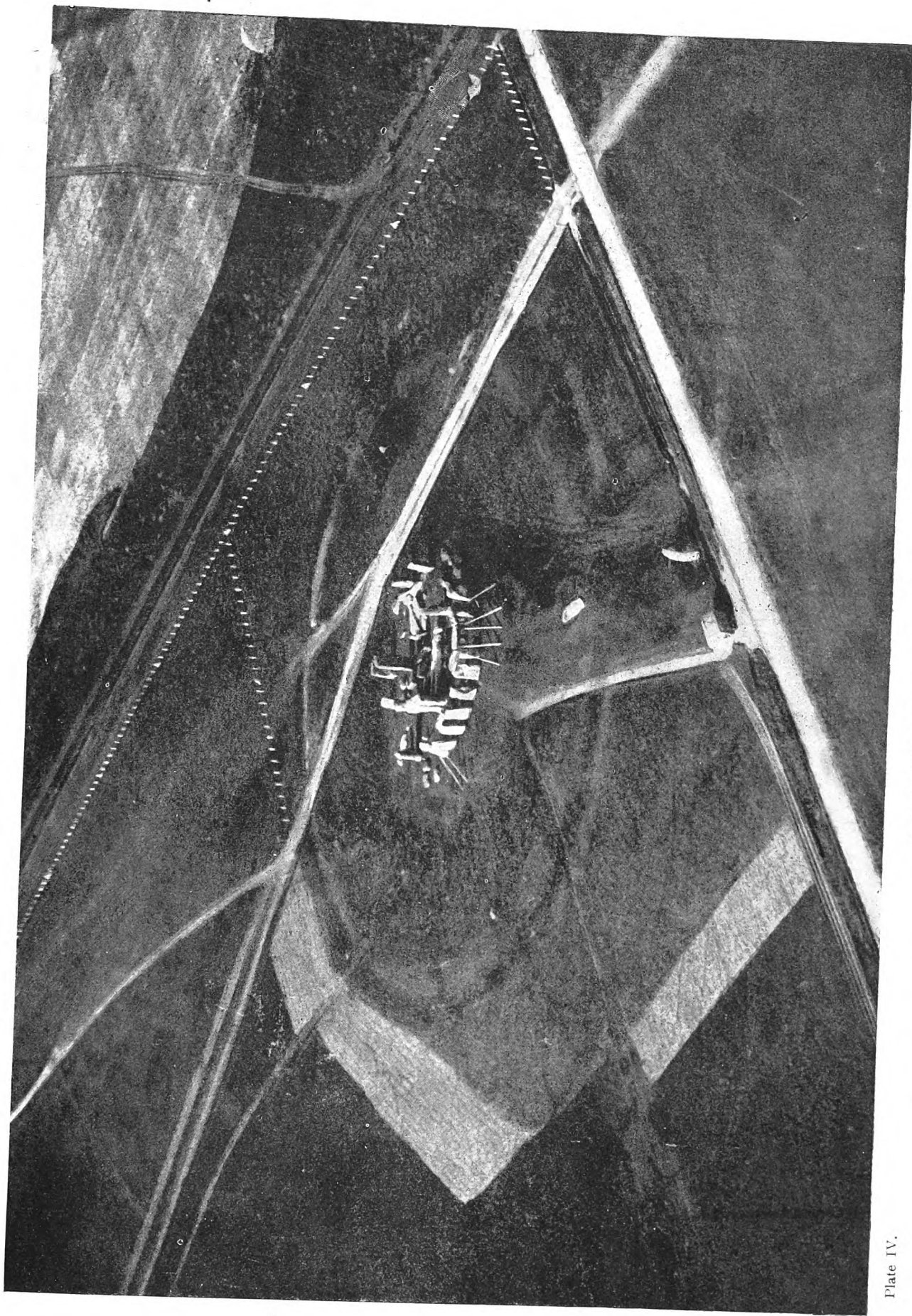


Plate IV.

A BIRD'S-EYE VIEW OF STONEHENGE.

November 1918.

(Taken from an aeroplane at 9 a.m. on 4 October 1918 from a height of 1,600 feet. Copyright Lieut. G. Holt.)





## NEW BOOKS.

### A HISTORY OF THE ADELPHI.

THAT the perennial charm of the Adelphi can have lost but little if anything of its fullest potency was made manifest in the energetic protest that was raised against the commandeering of some of the Adam houses of which it might have been thought that the public had forgotten the origin and were oblivious to the beauty. Nor is the charm, or the fame, of the Adelphi wholly æsthetic. Romance, mystery, villainy, invest its "dark arches," which have been celebrated in popular song, with a degree of fascination that seldom attaches to objects of open character and blameless history. An ounce of wickedness has in it more of interest than a ton of innocence; and the Adelphi has a wicked past apart from the nefariousness simulated in "the Adelphi drama."

Those arches inspired Dickens with a sort of awe. They reminded John Timbs, "in their grim vastness, of the Etruscan

inconsiderable feat of architecture and engineering. As Peter Cunningham concisely puts it, they "connected the river with the Strand by a spacious archway, and over these extensive vaultings erected a series of well-built streets, a noble terrace towards the river, and a house with a convenient suite of rooms for the then recently established Society of Arts." In the racily eighteenth-century phrasing of Thomas Malton, the architectural draughtsman, "The extreme depth of the foundations, the massy piers of brickwork, and the spacious subterranean vaults and arcades, excited the wonder of the ignorant and the applause of the skilful; while the regularity of the streets in the superstruction [*sic*], and the elegance and novelty of the decorations, equally astonished and delighted all sorts and conditions of people."

Mr. Brereton recalls that the brothers had to get a special Act of Parliament giving them power to embank the river (they are therefore the real originators of the Thames Embankment),



Benjamin Green, del.

"THE BUILDINGS CALLED THE ADELPHI," 1777.

(From "The Literary History of the Adelphi and Its Neighbourhood.")

space of ancient Rome. Beneath the 'dark arches,' Mr. Justin Brereton quotes him as saying, "as they were (and are) called, the most abandoned characters used to lurk; outcasts and vagrants came there to sleep; and many a street-elf escaped from his pursuers before the introduction of gas-lights and a vigilant police." Cows used to be kept there, and cited the pity of Thomas Miller because they were "doomed to dwell in the unbroken darkness of the Adelphi arches, with never breathing any other than the sepulchral air which pervades this murky purgatory." They are still a little grotesque; and as they were used as air-raid shelters, they would have formed a rather better setting for Mr. Bayes's picture in this year's Academy than the Tube railway station sketched by the artist. Those arches form, in Mr. Brereton's phrase, a subterranean city.

There is no need to recapitulate in detail the history of the Adelphi. Everybody knows how (in 1768) the brothers Adam, having obtained from the Duke of St. Albans a ninety-nine years' lease, at £1,200 a year—a hard bargain for the Duke, who was heavily in debt—achieved what was, for its time, no

and that the Bill was blocked for no better reason than that the Court and the City were at loggerheads, and lost no opportunity of scoring off each other. A similar feud has been known to operate to the public detriment in our own day; the ancient City Fathers considering it their bounden duty to oppose to the utmost every improvement proposed by an upstart County Council of socialistic taint. As a correspondent of "The Morning Advertiser" wrote in 1771, with a deadly "Now, sir," to barb his shaft, "A great City ought not to act the Part of the Dog in the Manger, but should encourage every Scheme of public Advantage."

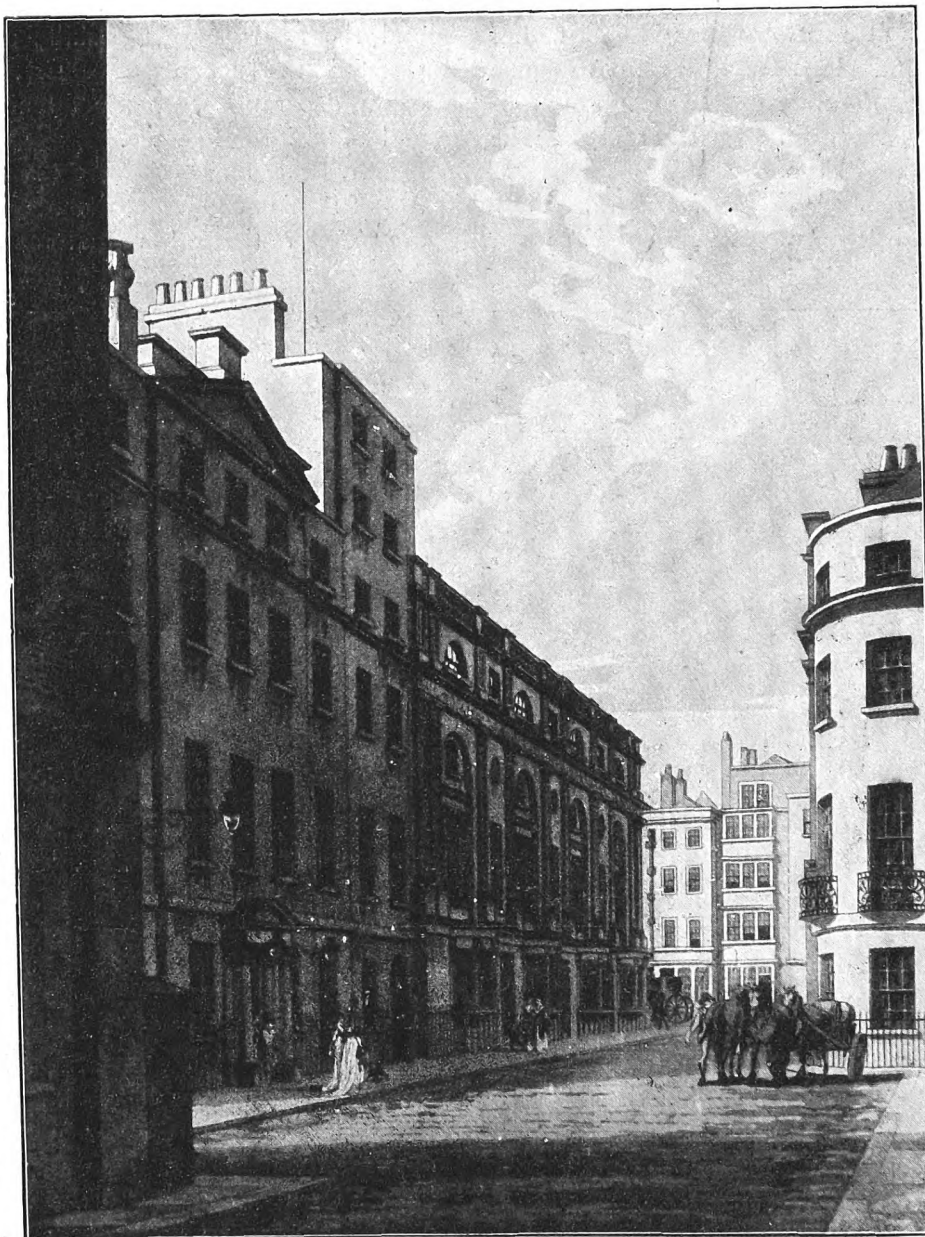
Mr. Brereton does himself some slight injustice by the narrowness of his title; for this is by no means merely a literary history. Its literary parts are copious and delightful; but a good deal of general history is also included, as well as much matter that is purely topographical and descriptive. It would appear also, from the miscellany of personal names—of actors, artists, bankers, beauties, quacks, statesmen—that the tit-bits of biography, the good stories of "characters" and "worthies" in which the book abounds, are by no means



exclusively literary. There are, for example, very useful, if necessarily concise, biographical particulars of the brothers Adam, besides, as our citations will have served to show, an account of their Adelphi doings, and an estimate of their position in architecture, that will prove quite adequate for the general reader.

More than a score of admirably chosen illustrations, and an excellent index, enhance respectively the beauty and the value of a book in which the architectural interest is certainly not greatly subordinate to the literary. It is, indeed, so pleasant a volume, and is written with so infectious a relish, that—

names redolent of romance and enchanting to the ear by their mere sonorousness. In course of time, the property passed to Henry Howard, Earl of Northampton, second son of the poet Earl of Surrey. Howard built there Northampton House, having for his architects Bernard Jansen and Gerrard or Garret Christmas. James, third Earl of Suffolk, having inherited the property, conveyed it, in 1642, to Algernon Percy, Earl of Northumberland, who had married Suffolk's sister, the Lady Elizabeth Howard, and then the name of the mansion was changed to Northumberland House. Its front was 162 ft. long, and the court was 81 ft. square. "The famous lion,"



ADAM STREET, ADELPHI.

(From "The Literary History of the Adelphi and Its Neighbourhood.")

the fact of its being a new edition is easily explicable; and it is not the less delightful for being at the moment quite topical. Its charm, however, like that of the Adelphi itself, is not accidental and ephemeral, but inherent and perennial.

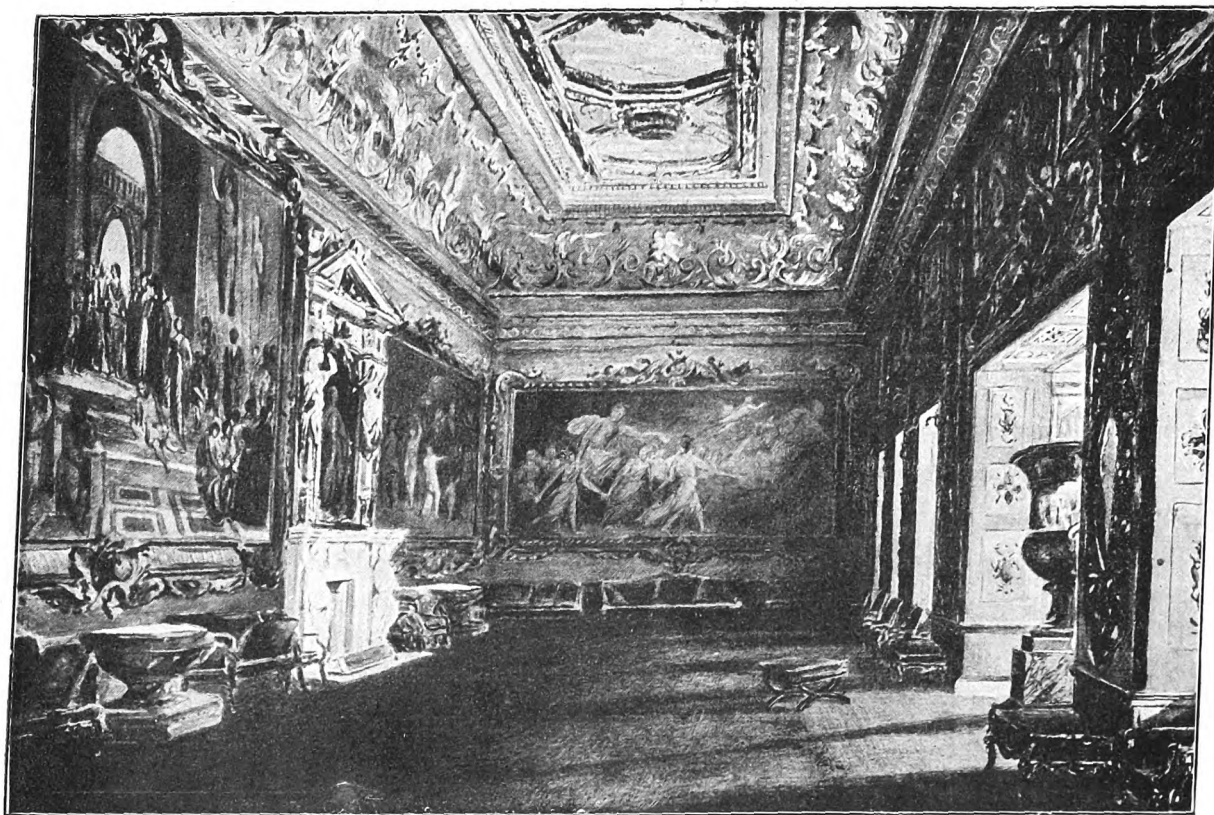
Concerning Northumberland House, of which views are included among the illustrations here reproduced from Mr. Brereton's book, there are a round dozen of interesting pages. Northumberland House stood on the site of the hospital or chapel of St. Mary Rounceval, which was a cell to "the priory and convent of Roncesvalles" in Navarre, in Pamplona diocese

Mr. Brereton writes, "which delighted Londoners for a century and a quarter was placed in his proud position in 1752. It was cast in lead, from a model by Carter, and was twelve feet in length." The property was acquired in 1874 by the Metropolitan Board of Works, for £500,000, and the materials fetched at auction only £6,500. Northumberland Avenue was opened in March 1876.

"The Literary History of the Adelphi and its Neighbourhood." By Austin Brereton. New Edition, with Introductory Chapter and twenty-seven Illustrations. Price 10s. 6d. net. London: T. Fisher Unwin, Ltd., Adelphi Terrace.



View from the Gardens.



The Ballroom.

*H. Maund, aet.*

NORTHUMBERLAND HOUSE (DEMOLISHED 1874).

(From "The Literary History of the Adelphi and Its Neighbourhood.")



## WELFARE AND HOUSING.

It is among the many paradoxes of war that it teaches a greater respect for life, and calls forth not only ferocity but tenderness each in the superlative degree. An intense desire to kill and maim is accompanied by a passion for saving and healing. If it were not so, the human race would lapse into savagery—a fate that has overtaken the Germans as a consequence of their systematic suppression of pity and their deliberate cultivation of “frightfulness.” They fell into these harsh courses because of their peculiarly soft and plastic temperament. Therein lies another paradox. Although they pose as intellectual, they are in reality emotional to the last degree, and dare not give way to this weakness. Hence they fly to the opposite extreme, and call it Kultur. Luckily for humanity, the world has successfully revolved against this cult of cruelty, and, perhaps by revulsion, but more probably upon *a priori* grounds, has in this war reached a climax of commiseration with the injured, and has shown unprecedented concern for the physical welfare of workers as well as warriors.

It would be hard to say who were the pioneers in the great welfare movement to which the War gave rise. Whosoever they were, theirs is the praise of those who rise nobly to a great occasion, turning to advantage conditions that in feebler hands might easily have caused worsening instead of betterment. For what was the position? We were utterly unprepared for this great war, and it was necessary to get together at short notice hundreds of thousands of munition workers, to extend and adapt workshops for them, and to provide them with house-shelter. Would it have been at all surprising if, in these harassing circumstances, the welfare of the workers had been completely ignored? It was not. From the outset there were at the head of affairs cool-headed and far-sighted persons who were so determined to make the best possible provision for the health and comfort of the workers, that a very considerable advance upon current practice was immediately made, and there was established a general standard of welfare that can never again be lowered. On the contrary, there will ensue many refinements upon it; for if war-time is more prolific in the invention of schemes, peace-time gives greater liberty for their development.

A rather ironical passage in the second chapter of Mr. Hutton's book has it that “The effect of the War, in concentrating attention upon the value of the individual worker, since a large proportion of the normal supply of labour has been withdrawn to the fighting forces concurrently with the demand for an increased output of munitions, has become a commonplace observation. And suddenly the discovery has been made, though it is hardly yet fully appreciated, that the economics of industry depend at least as much upon the capacity of the worker—a capacity which is directly proportional to his vigour and health—as upon the wages paid to him. This discovery,” our author continues, “carries with it as a corollary that the environment and conditions of life, which not only render possible but also maintain a vigorous and healthy staff of workers, are as much a part of successful factory management as the devising of machinery, the perfection of processes, and the fixing of rates of wages. There is rapidly springing into existence, though still rather indefinite in its methods, a branch of factory management to-day called Welfare, but which might more scientifically be known as Physiological Management.” What it is called is no great matter. A tank by any other name would spell defeat for the Germans; and “Physiological Management” may be a more

scientific substitute for “Welfare,” but it goes less trippingly on the tongue, and the neater term, besides being more nimble, has a long start. We do not think that it is worth while to discuss so paltry a point. Science and pedantry should be kept as far as possible asunder, lest the latter corrupt and corrode the former like rust or electrolysis. We British simply waste time and energy when we fall to quarrelling about terms and definitions that simply do not matter a brass button: so *cadit questio*.

In America, Mr. Hutton reminds us, the expression “Scientific Management” is used for system that regards the work rather than the worker, and is altogether a less humane thing than “Welfare.” Not that Welfare is, either in its motive or in its aims, purely, or even mainly, philanthropic. Its object is to secure the utmost efficiency of the worker, and that this happens to coincide with the worker's health and with as much of comfort as conduces to physical well-being, and therefore to willing and energetic productive activity, is, to put the matter quite frankly, a mere accident of the situation. It has been discovered by business men that philanthropy in the manufactures, like honesty in trading, is the best policy; and in both instances there are very many who are glad of so hard-headed an excuse for the exercise of a virtue that they secretly admire, although they dare not openly reveal their passion for it lest they be thought sentimental, or, as they would say, unbusinesslike. In America there used to be a saying about business: “I am not in it for my health.” It was at best a foolish and a sinister saying. There is no reason why a man should not be in business for his health; the exercise, taken under proper conditions, is eminently healthy for body and mind. That absurd saying is therefore a confession that, generally speaking, business conditions are anything but what they should be. Bad management, like bad building, conduces to worry and ill-health. Mr. Hutton, who is manager of the labour and catering department of Vickers, Limited, which is probably the largest of all industrial organizations, has had, obviously, quite exceptional opportunities for acquiring experience in welfare work, and he has been therefore able to produce a volume that should be of great practical value to all to whom such work is likely to come. In this category architects are most assuredly included, as it must fall to them to give a local habitation to most of the ideas that are conceived by enlightened managers of labour and of catering departments. We have seen no book on this subject that conveys so much useful information in such small compass; the chapters on temporary and permanent housing, and on the planning of canteens, being particularly valuable as including actual data from Vickerstown, a “marine garden city” on the Isle of Walney. Plans, charts, and photographic views illustrate the author's main points; and there are useful appendices (chiefly official documents) dealing respectively with certificates of fitness, sanitary accommodation, washing conveniences, factory and workshop welfare as required in Orders by the Secretary of State, and first aid. It is a book that is capable of much service to the architect, in showing him in detail the conditions that he must meet.

“Welfare and Housing. A Practical Record of War-time Management.” By J. E. Hutton. With twelve illustrations from photographs and two Plans. Price 5s. net. London: Longmans, Green & Co., 39 Paternoster Row.

PUBLISHERS' NOTE.—Any works noticed in THE ARCHITECTURAL REVIEW may be obtained through the publishers of the REVIEW, and may be inspected at the Architects' Reading Room, 27-29 Tothill Street, Westminster.







Plate J,

DR. JOHNSON'S HOUSE, GOUGH SQUARE, LONDON, E.C.

December 1918

# DR. JOHNSON'S HOUSE IN GOUGH SQUARE.

By L. ARNOT and W. GODFREY ALLEN.

IF you go eastwards down Fleet Street on the left-hand side of the road, and walk on the wrong side of the pavement—to your inevitable unpopularity—and peer down every passageway between the houses, you may, with luck, find the way to Dr. Johnson's house in Gough Square. With all your might resist the allurements of "Johnson's Court," whose suggestive title will almost certainly land you in a tangle of lanes warranted to baffle the stoutest Johnsonian. Say constantly to yourself, "Bolt Court will I have, and no other." Imitations are worthless and misleading.

Having found your Court, plunge boldly down it. Faint heart never won Gough Square. You must turn to the right after you have gone thirty yards along Bolt Court, then to the left, and then to the left again. If you follow these directions faithfully you ought then to be standing at the south-east corner of a tiny square, cobbled in the most unsympathetic fashion, at the north-west end of which stands the Mecca of our pilgrimage—a comfortable red-brick Mecca. Carlyle's description of his visit to the house in or about 1832 may be quoted:—

"We, ourselves, not without labour and risk, lately discovered Gough Square, between Fleet Street and Holborn (adjoining both to Bolt Court and Johnson's Court); and on a second day of search, the only house there, wherein the English Dictionary was composed. It is the first or corner house on the right hand as you enter through the archway from the north-west. The actual occupant, an elderly, well-dressed, decent-looking man, invited us to enter, and courteously undertook to be cicerone, though in his memory lay nothing but the foolishlest jumble of hallucination. It is a stout, old-fashioned, oak-balustered house. 'I have spent many a pound and penny on it since then,' said the worthy landlord. 'Here, you see, the bedroom was the Doctor's study; that was the garden' (a lot of delved ground somewhat larger than a bed-quilt) where he walked for exercise; these three garret bedrooms were his copyists sat and wrote) 'were the place he kept his Pupils in!' *Tempus edax rerum!* Yet ferax also; for his friend now added, with a wistful look, which strove to be merely historical, 'I let it all in lodgings to respectable gentlemen, by the quarter or the month; it's all one to me.' 'me, also,' whispered the ghost of Samuel, as we went on our ways."

No. 17 Gough Square, the house in which Dr. Johnson compiled the greater part of the Dictionary, has had a chequered history. It was probably built about 1700, and Johnson lived in it for ten years—from 1748 to 1758—after which he went to the Temple Inn. The history of the house from the time when it lived there is obscure. It was used as a lodging-

house for a good many years, and later as the office of a firm of publishers. In 1911 it was bought by Mr. Cecil Harmsworth, M.P., and as it stood then was in great disrepair; parts of the fabric were structurally unsound, the roof leaked, the plaster had fallen in large patches from ceilings and walls, the staircase and several of the floors were unsafe, and the whole interior was thick with dust and dirt.

The work of restoration was put into the hands of Mr. Alfred Burr, F.R.I.B.A. The modern partitions which were found in the hall, on the landings, and in the Dictionary Attic were taken away; all the plasterwork was renewed, as it was in such a state of decay; more consistent window sashes were inserted, as those found in the house at the time of its purchase were modern and out of keeping with the style of the house itself, and the staircase was strengthened by iron joists in one or two places. Mr. Harmsworth intends to

present the house to the nation as a London Memorial to Dr. Johnson and his friends, and the nation will be very much the richer; though how Mr. Harmsworth can bring himself to part with such a treasure is a mystery to the less generous-minded of the two writers of this article.

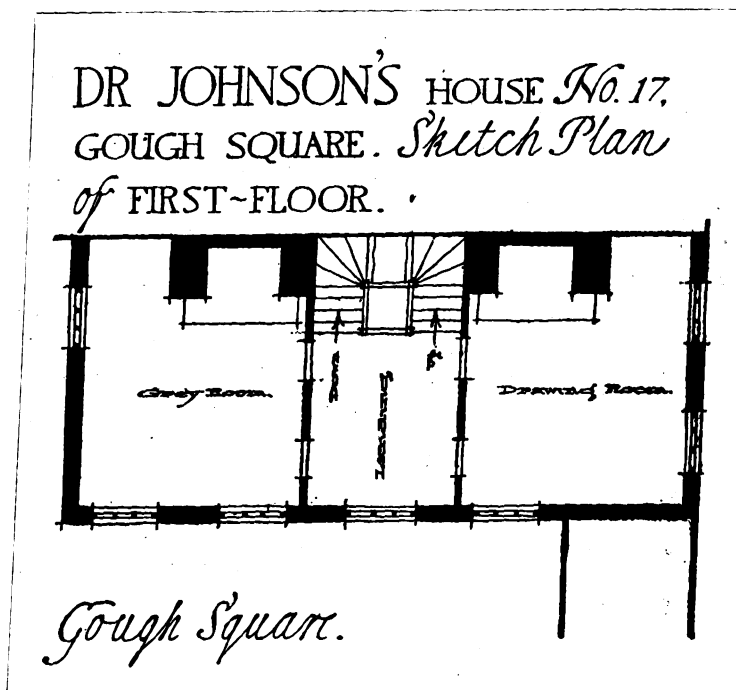
The exterior of No. 17 is striking mostly by its comfortable solidity. Adjoining it, on the right as one faces the house, is an archway which forms the only entrance to the Square through which carts can pass; but the reader is warned against approach by this tortuous route, particularly in a taxi, for in those narrow lanes your meter will go ticking up while you take your turn in backing to enable some other

vehicle to squeeze past, and you will arrive much the poorer.

Architecturally, a noteworthy feature of the exterior is the construction of the string-courses, which stop about one foot from the angles of the house, and consist of five brick courses brought forward to a 3 in. projection. The windows are beautifully proportioned. The iron ties appear to be of a much later date than the house itself.

The front doorway should also be noticed. It consists of a heavy cornice, a frieze fluted and ornamented at intervals, and architrave continued round the door. The capitals are fluted in the same way as the frieze. The side door, leading into the "bed-quilt" garden, is not original, but is a modern copy of the front door.

On the stone steps which lead to the front door one might look for the ghost of Dr. Johnson's cat, sitting with tail neatly curled over paws, in all the dignity of a lexicographer's pet, while keeping a sharp green eye for the return of his master with those delicious oysters which the Doctor always himself went to buy for the cat, because he was afraid that if he asked the servants to do so they might take a dislike





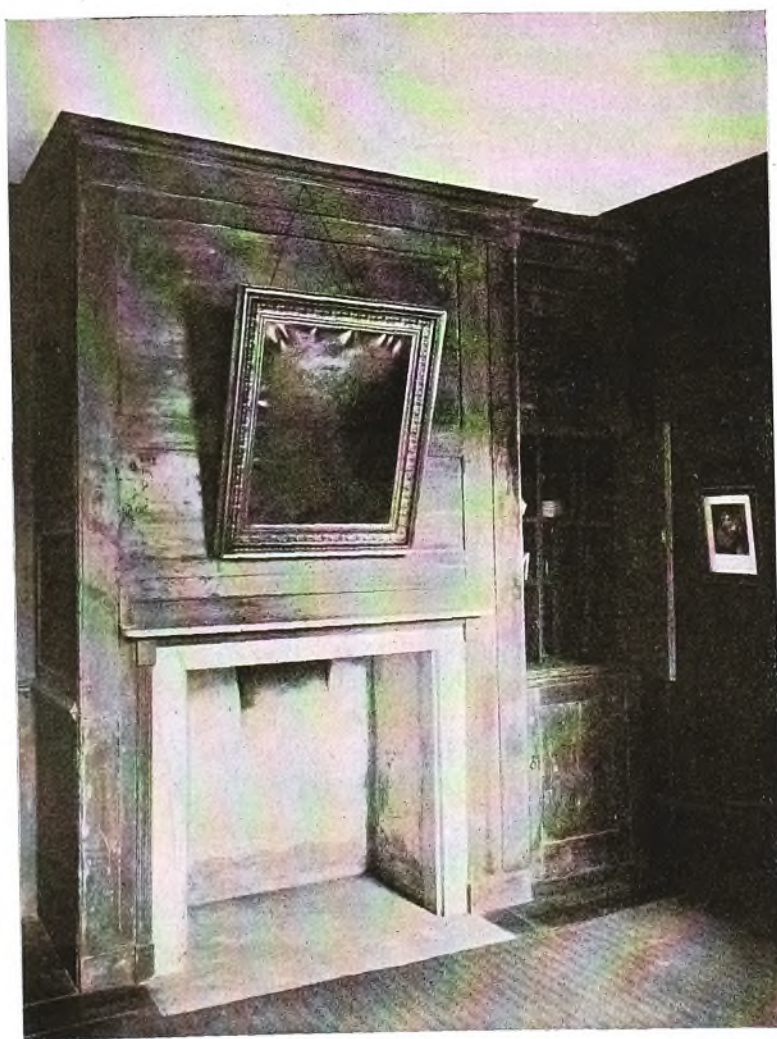
to the poor creature. Boswell (who could not bear cats, and always felt uncomfortable when one was in the room) apparently suffered a good deal by Johnson's affection for his cats, for he describes how "Hodge" used to scramble up the Doctor's chest, while his master rubbed his back and pulled his tail, no doubt enjoying Boswell's discomfiture, and fully aware of that faithful spaniel's own longing to be stroked.

On entering, you find yourself in a square hall, and the plan of the house is at once obvious. It consists of the hall, with a room on either side, and this plan is carried right up to the attic without change. It is extremely simple, but on a most comfortable though somewhat wasteful scale.

On the left of the front door lies what was almost certainly Dr. Johnson's dining-room, containing a cupboard fitted up with numerous little shelves; while the room on the right has a powdering cupboard, and was probably used as a cloak-room where guests could repair the damage done to their powdered heads by the low roof of a sedan chair. In both



DRAWING-ROOM.



DINING-ROOM.

these rooms and on the stair landings the wood has been left bare, with the application only of so much staining as was necessary to produce a uniform effect. The same principle has been adopted in regard to the balustrade of the staircase, which is made of pine, not oak, and which is one of the most beautiful features of the house, only in this case no staining has been used. There is no doubt, however, that the wood-work throughout the house was painted in Johnson's time.

From the hall a flight of steps leads down to the kitchen, which, like the attic, runs the whole width of the house. Here there are great beams and two vast fireplaces, and though rather dark it is not unworthy of being the workshop where were prepared those dinners of veal pie with plums, and the fish sauce, which the Doctor loved so dearly.

On the first floor the two rooms are so arranged that the partitions swing on hinges; that on the left (as one comes up the staircase) across the staircase, completely shutting it off, with doors to give access up and down; and that on the right across the windows of the room on that side. By this means the whole floor could be made into one long room, where Dr. Johnson could entertain large parties of his friends, secure from the draughts so abhorred by the eighteenth century; while in later years, when the house was a lodging-house, the seven German boarders used this floor as a ballroom. On ordinary occasions the room on the left was probably the drawing-room, and here it was that so much tea was drunk, with the blind Mrs. Williams (after the death of Mrs. Johnson) acting as hostess, and feeling for the edges of the cups with her finger, while the guests listened to the Doctor's conversation, which one of his friends described as being "as correct as a second edition."

Francis Barber, the negro servant who entered Johnson's service in 1752, gave Boswell what he describes as an "authentic and artless account" of Johnson's life at that time:—

"Mrs. Williams was then living in his house, which was in Gough Square. He was busy with the Dictionary.



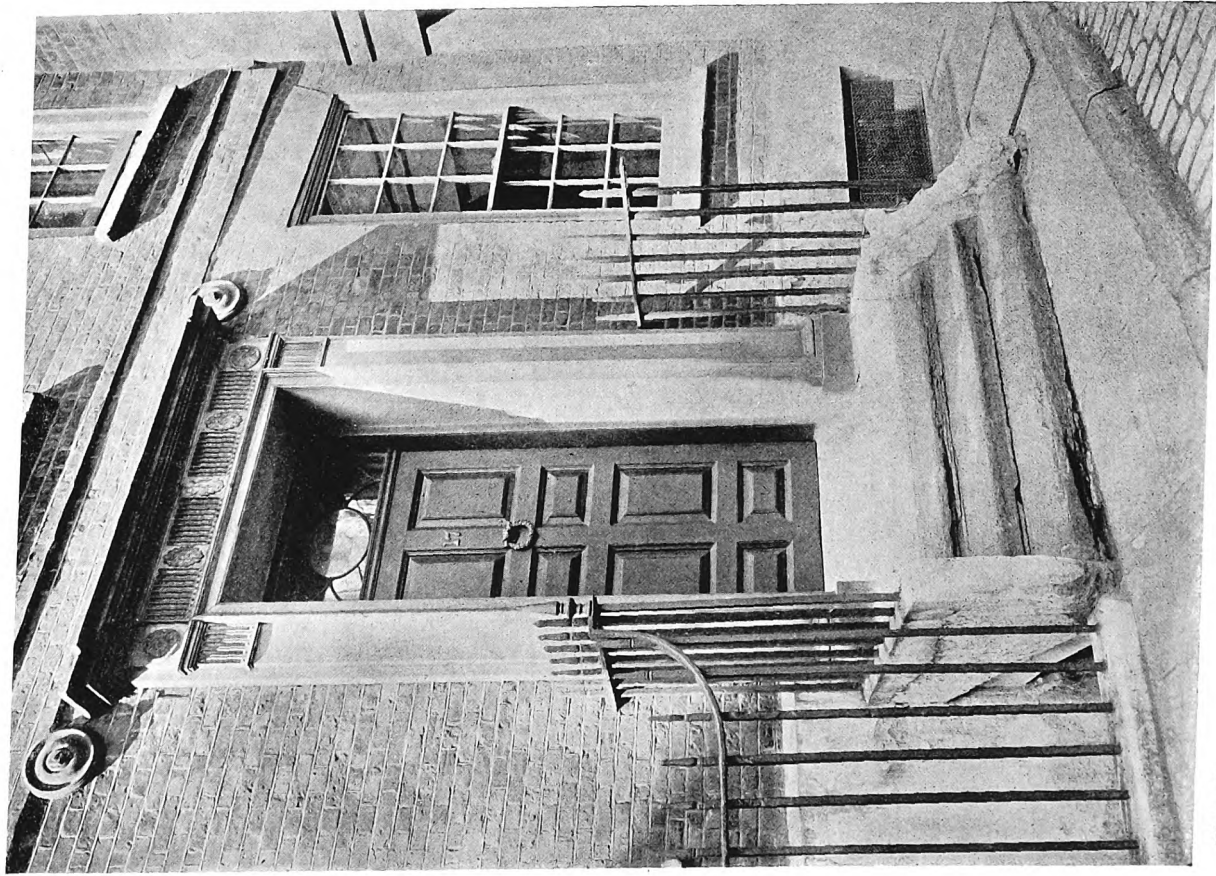


Plate II.

Front Door.



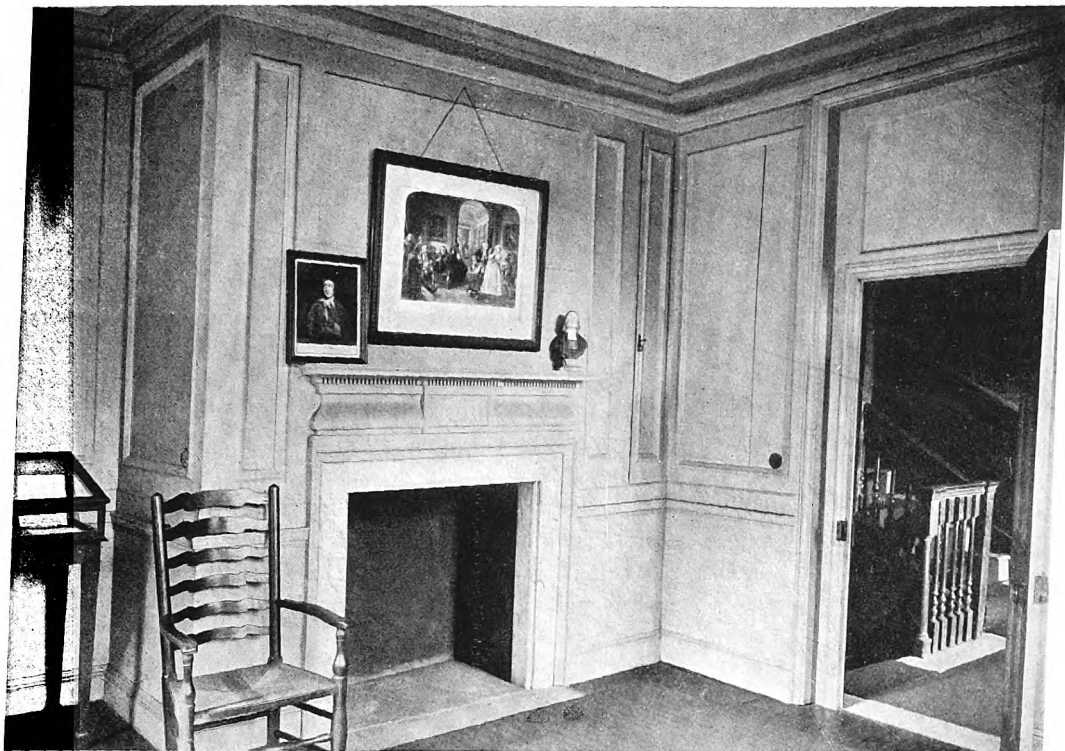
Side Door

December 1918.

THE DOORWAYS OF DR. JOHNSON'S HOUSE IN GOUGH SQUARE.







"THE GREY ROOM."

Mr. Shiels, and some others of the gentlemen who had formerly written for him, used to come about him. He had then little for himself, but frequently sent money to Mr. Shiels when in distress. The friends who visited him at that time were chiefly Dr. Bathurst and Mr. Diamond, an apothecary in Cork Street, Burlington Gardens, with whom he and Mrs. Williams generally dined every Sunday. There was a talk of his going to Iceland with him, which would probably have happened, had he lived. There was also Mr. Cave, Dr. Hawkesworth, Mr. Ryland, merchant on Tower Hill, Mrs. Masters, the poetess, who lived with Mr. Cave, Mrs. Carter, and sometimes Mrs. Macaulay; also Mrs. Gardiner, wife of a tallow-chandler on Snow Hill, not in the learned way, but a worthy good woman; Mr. (now Sir Joshua) Reynolds, Mr. Miller, Mr. Dodsley, Mr. Bouquet, Mr. Payne, of Paternoster Row, booksellers; Mr. Strahan, the printer; the Earl of Orrery, Lord Southwell, Mr. Garrick."

To this list of friends should certainly be added the names of Oliver Goldsmith, Dr. Burney, Bennet Langton, and Topham Beauclerk.

It must have been a strange household at No. 17 Gough Square. The Doctor, with his ungainly appearance, his fits of rage, his rudeness—for which he never failed to apologize—his many queer habits, among others that of reasuring bits of orange-peel for some mysterious purpose which he refused to reveal to the inquisitive Boswell; his wife; Mrs. Williams, who had come to stay in his house for an operation on her eyes which resulted in her total blindness, and her staying on permanently; old Mr. Levett, reputed to have been a bad character, but of whom Goldsmith said, "He is now become

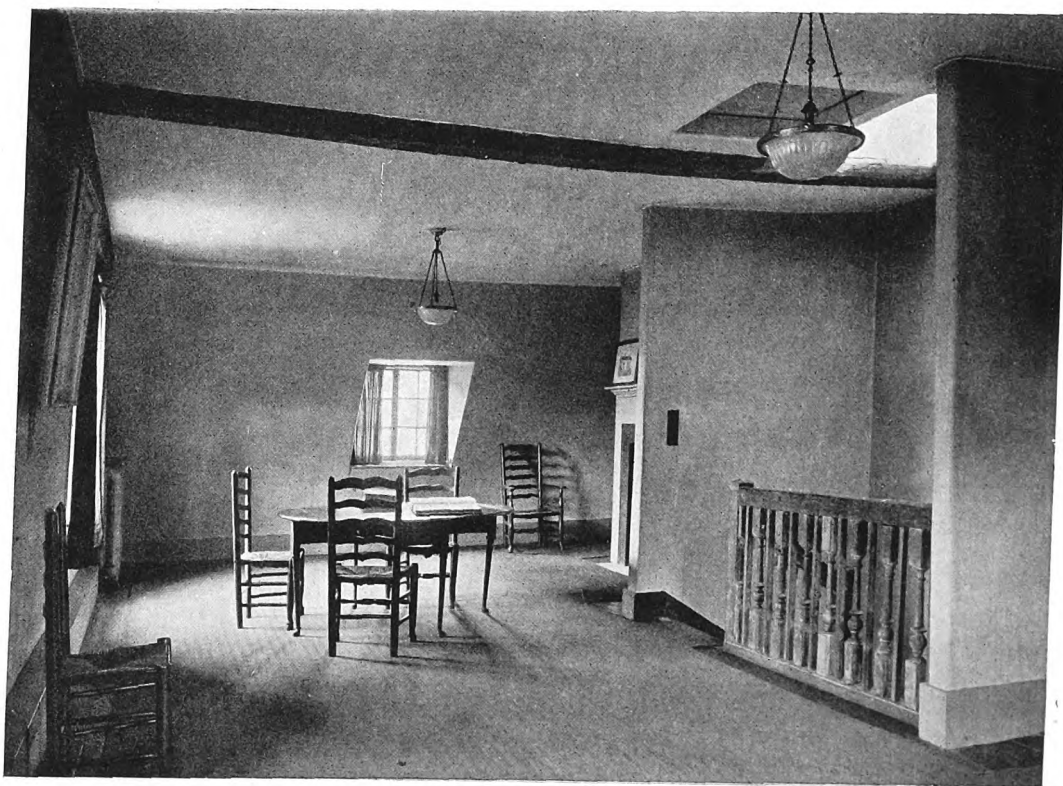
miserable, and that ensures the protection of Johnson"; the negro servant, and the inevitable cat.

It was in this house that Johnson wrote "Rasselas" to pay for the expenses of his mother's funeral. Other works which may be associated with the Gough Square period are: "The Vanity of Human Wishes," which was published in January 1749; "The Rambler," which first appeared on 20 March 1749-50, to its concluding number, which is dated 17 March 1752. In 1749 Garrick produced "Irene" at Drury Lane Theatre. The famous letter to the Earl of Chesterfield (7 February 1755) was in all probability written from this house. During the same period Dr. Johnson contributed largely to "The Adventurer," and began to publish "The Idler." It was in this house that occurred the most tragic event in his life—the death of Mrs. Johnson on 17 March 1752.

With a difference of twenty-five years between them, Samuel and "Tetty" Johnson seem to have been a very happy

couple. When they married the bride was fifty, by no means a beauty, and with a grown-up daughter; and the bridegroom was twenty-five, and of a most unprepossessing appearance. His step-daughter described him as being so thin that his immense structure of bones was the most striking thing about him, with straight, stiff hair, St. Vitus's dance, and scrofula. However, the bride was so struck with his conversation that she overlooked these trifling disadvantages, and remarked that this was the most sensible man she had ever seen in her life.

Boswell gives an account of their marriage which he had received from Johnson himself. The ceremony took place at



DICTIONARY ATTIC.



Derby, which was within riding distance of the bride's home, and Johnson described the journey thus:—

"Sir, she had read the old romances, and had got into her head the fantastical notion that a woman of spirit should use her lover like a dog. So, sir, at first she told me that I rode too fast, and she could not keep up with me; and when I rode a little slower she passed me, and complained that I lagged behind. I was not to be made the slave of caprice; and I resolved to begin as I meant to end. I therefore pushed on briskly till I was fairly out of her sight. The road lay between two hedges, so I was sure she could not miss it; and I contrived that she should soon come up with me. When she did I observed her to be in tears."

Boswell admiringly applauds the Doctor's behaviour as showing "a manly firmness."

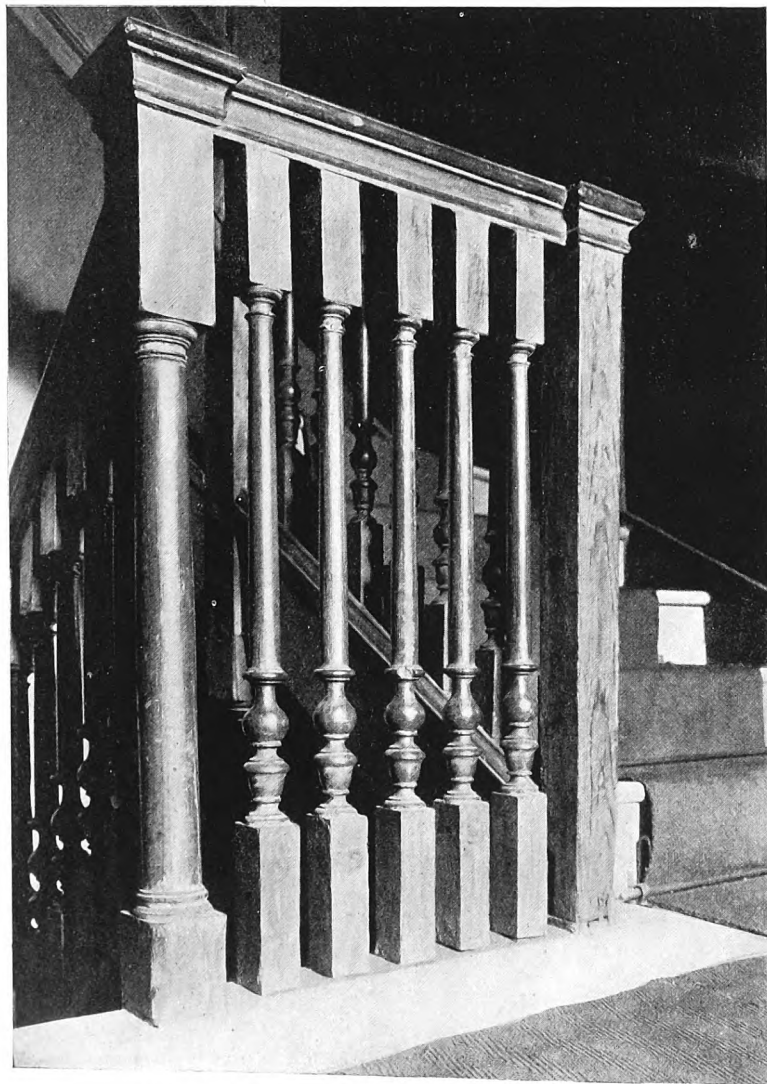
It may be interesting to note that Johnson's opinion of the Church of England Marriage Service was that it is "too refined."

To return to the house where lived this curious pair. On the second floor are two rooms which must have been used as bedrooms. They are of exactly the same proportions as those below, with the wide landing between. Above them lies the "attic," as Johnson called it, the room in which, partitioned off, his six helpers worked, copying out his notes for the Dictionary. Later, when the room was promoted to be the Library, Dr. Burney found him there in company with five or six Greek folios, a deal writing-desk, and a chair and a half. Apparently he was very sensitive about this last unfortunate chair; and Miss Reynolds, daughter of Sir Joshua, tells us that

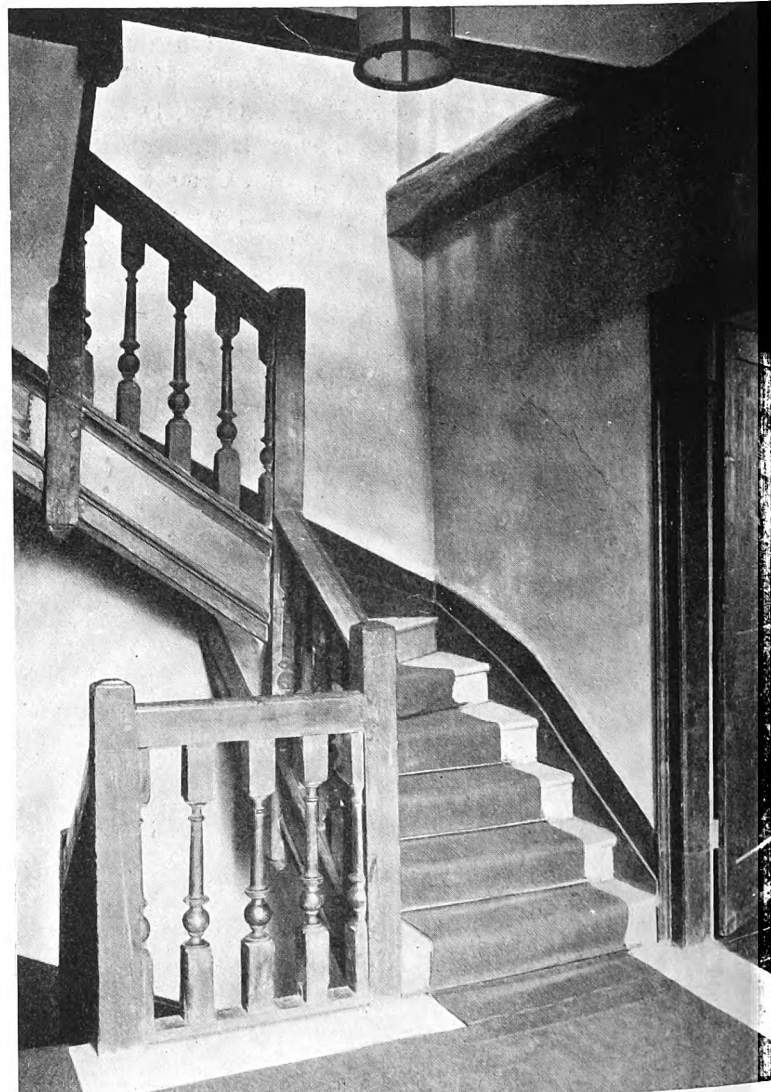
"he never forgot its defect, but would either hold it in his hand, or place it with composure against some support, taking no notice of its imperfection to his visitor." Remembering how poor Johnson was during the years that he lived in Gough Square, it is not surprising that the furniture was so unworthy of the house. It was from this house that he addressed a letter to his friend Richardson, asking him for a loan of £5 18s., as he was at that moment under arrest for failure to pay a debt of that amount. Richardson, who had his printing office in Salisbury Square, on the opposite side of Fleet Street, did what was needful. He could well afford the loan, for, besides being prosperous as a printer, he had already reaped almost as much profit as fame from "Pamela" (1740).

When the house was used as a lodging-house this top room was again divided into three, and there slept the seven dancing Germans. When Mr. Harmsworth put it into good repair it was found that a massive beam which had been carried right through to the chimney-flue in this room was charred almost through and in a most perilous state.

It is unfortunate for us that Boswell did not make Johnson's acquaintance until after he had left Gough Square, or we might have learnt considerably more of the Doctor's life here. As it is, we have only the scantiest records. It is not known exactly what caused him to move from such a delightful place, but he must surely have regretted leaving it as much as we regret that we are not able to live there ourselves.



DETAIL OF STAIRCASE ON FIRST FLOOR.



STAIRCASE (UPPER STORY).

# CAERLEON AND ITS MUSEUM.

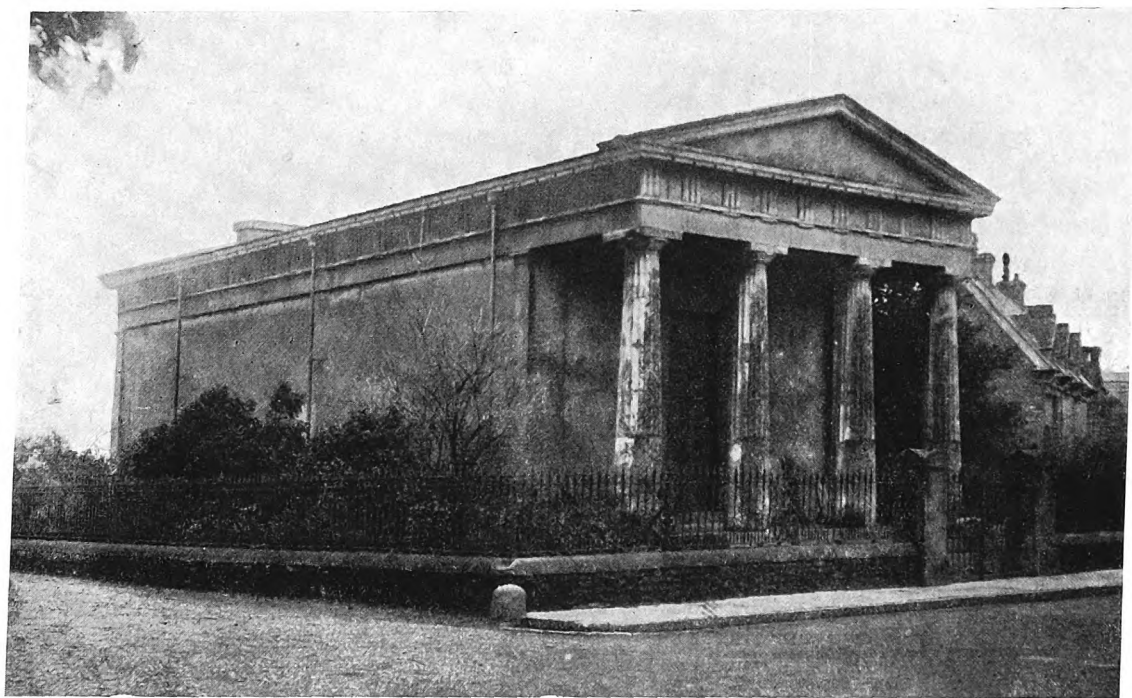
By C. F. BATES.

GEOFFREY OF MONMOUTH tells us that Caerleon was built by Beliaus or Beli-Mawr, who must have lived three or four centuries before Christ; and Coxe, in his "History of Monmouthshire," refers to a strong British camp called Belingstocke, situate about a mile from Caerleon, which seems to confirm the tradition that the town is of British origin; but of its earliest history very little is known. The modern name Caerleon is derived from the Welsh *Caer*, a fortified enclosure, and *Lleng*, the Welsh term for legion; and within the walls of this fortification was stationed the second legion of Claudius under the command of Vespasian.

Caerleon was known to the Romans as *Isca Silurum*, and it became the metropolis of that division of the island called *Britannia Secunda*, and was the principal city of the Romans in Great Britain. They fortified it with strong walls three miles in circuit, enclosing a quadrilateral area measuring

underneath this coating white sand had been sprinkled. The effect of the sun's rays upon a roofing of these tiles produced a brilliant yellow hue, and must have given to the beholder the appearance of a golden roof.

The Tenth Diocletian persecution extended to Britain, and Enderbie asserts that it had its beginning at Caerleon. We are told that the Roman soldiers broke into the churches and made every one of the worshippers captive. But the accommodation of the prisons being inadequate to contain so many people, a general massacre was ordered, and men and women were torn limb from limb, and the streets of the city became a veritable shambles. St. Julian and St. Aaron (both of whom preached the doctrine of Christianity in this part of Britain) suffered martyrdom; but after the final submission of the Britons to the Romans, Caerleon became, under the auspices of Antoninus, the seat of learning and devotion. Three



CAERLEON MUSEUM, MONMOUTHSHIRE.

Lockwood, Architect.

50 yds. by 460 yds., and spared no effort in their endeavours to transform Caerleon into a magnificent city, worthy to be the metropolis of the British Empire. In this they were well served by the proximity of the noble river Usk, on the banks of which they erected splendid imperial palaces with golden roofs; temples; an amphitheatre, parts of which are illustrated; baths, aqueducts, and splendid dwellings of various descriptions, remains of which give some faint idea of what were the duty and size and opulence of Caerleon. These magnificent remains were described in the twelfth century by Giraldus Cambrensis as emulating the grandeur of Rome itself. It may be that the description of the roofs of the palaces as "golden" is an exaggeration, but we may be sure that their grandeur produced that impression upon the mind of Giraldus. A great number of roofing tiles have been discovered which are practically of the same dimensions and form as our present pan-tiles. They have been glazed with a brown substance, and

Christian churches were erected, two in honour of the martyrs St. Julian and St. Aaron, to which were annexed respectively a nunnery and a priory of Cistercian canons; and a third to which was added a monastery which afterwards became the metropolitan see of Wales, and of which Dubricius, the great opponent of the Pelagian heresy, was the first Archbishop. Under his successors the see continued to flourish to such an extent that at the time of the Saxon invasion its college is said to have contained, among other students, not less than two hundred who were well skilled in geography and astronomy; it was afterwards translated to Menevia by St. David, and has since that time been known as the See of St. David. There are some small remains of the monastery still existing.

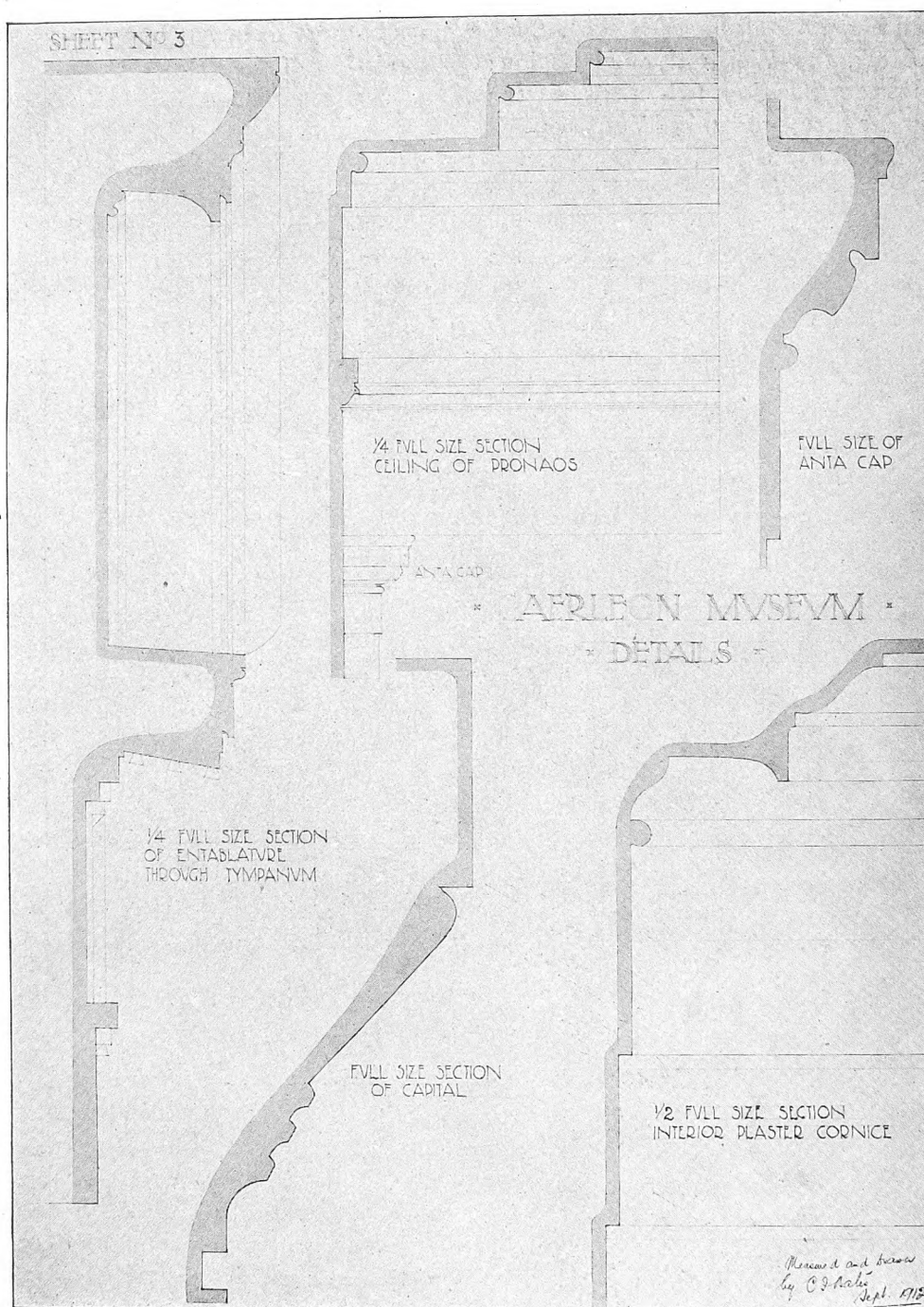
Very little is known of the history of Caerleon during the Middle Ages, in spite of its great consequence and strength during the times of the Roman occupation. Caradoc mentions



that during the Saxon era Alfred the Great sent his fleet to subdue Caerleon-upon-Usk, specified in the Triades as one of the thirty-three fortresses of Britain, but was obliged to recall it before he had effected the conquest, on account of the threatening progress of the Danes. Caerleon is twice mentioned in Domesday Book, which tells us that William de Scohies, who was a powerful Norman chieftain, held the Crown part of the demesnes belonging to the castle; but we are not informed as to whether he occupied the castle itself. Before Newport Castle was built there was no other fortified place of

the town fell into neglect and the castle into decay: the remains of the castle are inconsiderable, consisting chiefly of heaps of stones around the base of a lofty mount on which the keep was built, and the ruins of a dilapidated portal at a distance, that probably formed the entrance.

Portions of the walls of the city still remain, and these were probably only from ten to twelve feet in the highest part. Within the walls the earth has accumulated, and is from six to eight feet above the surface outside. Many of the facing stones of the wall have been removed, probably to build the



Measured and Drawn by C. F. Bates.

any strength between the Welsh borders and Chepstow, and so Caerleon became the object of contention between the English and the Welsh.

The Castle was probably built about the time of the Conquest, but no mention of it occurs till the year 1171, when Henry II took the town and deposed Iorwith ap Owen, lord of Gwent, who, in 1173, retook it after a vigorous defence and restored it to the Welsh. After repeated sieges it was retained by Lewellyn ap Iorwith till the reign of Edward I, when, upon the overthrow of the independence of the Welsh,

houses of the modern town. The mortar in general is not mixed with pounded bricks, though this is the case near the corners of the walls where strength was required. The original putlog holes still remain.

According to Lewis there was in 1813 a Market House, supported on four massive columns of the Tuscan Order, supposed to have belonged to some Roman structure, two bases of similar dimensions and character having been dug up near the walls.

Several remains of the Roman station are still visible,

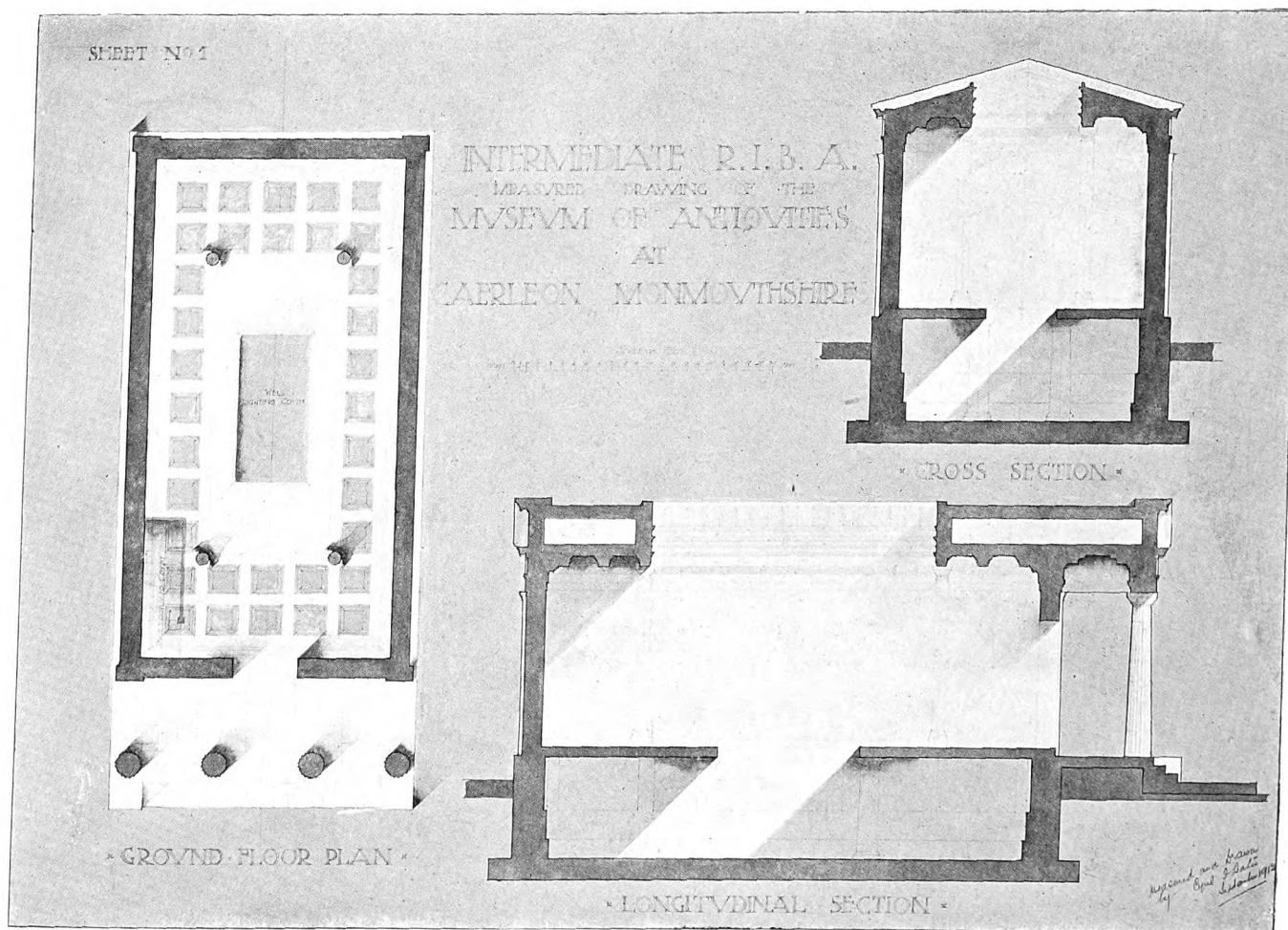
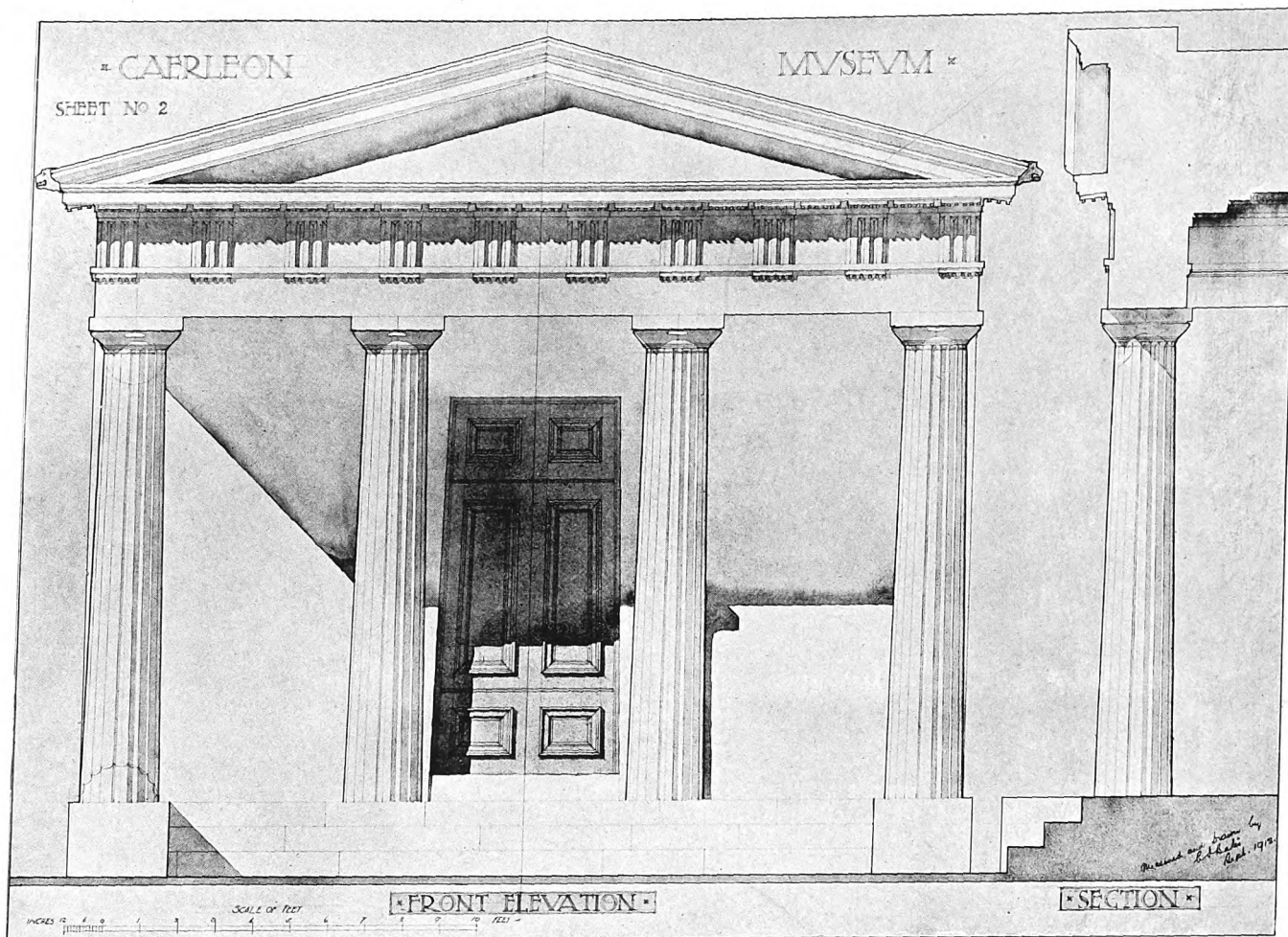


Plate III.

December 1918.

CAERLEON MUSEUM, MONMOUTHSHIRE.

Lockwood, Architect.

Measured and Drawn by C. F. Bates.







PORTION OF THE ROMAN AMPHITHEATRE WALLS,  
RECENTLY UNEARTHED.

and numerous minor relics have been discovered, consisting of portions of columns, altars dedicated to Jupiter Dolichenus and the goddesses Astræa, Diana, and Minerva, bricks inscribed "LEG. II AUG.," tessellated pavements, coins from Cæsar to Valentinian inclusive, earthen vessels, urns, a gold ring with an intaglio representing Hercules strangling the Nemæan lion, a cornelian seal of Ceres, a mutilated statue of Jupiter in bronze, portions of the baths, etc.

The piece of tessellated pavement discovered in 1866 is worthy of special notice. It was discovered whilst digging a grave in the north-east corner of the churchyard. The centre of the pavement is 8 ft. square, and forms a Cretan labyrinth which is surrounded by a border of scrollwork of elegant design, being 1 ft. 6 in. wide at the sides and 3 ft. at the two ends. The groundwork is white and formed of white limestone, the tesserae being about  $\frac{5}{8}$  in. square. The scrolls are formed with a single dark grey line of limestone, both these limestones being found in the district. The only colour introduced is in the vases at each end, which are emphasized by the use of right red tesserae of brick. It is unfortunate that so little of this pavement remains, as the writer believes that it is the only example of a tessellated pavement with a labyrinth in the centre that has been found in Britain.

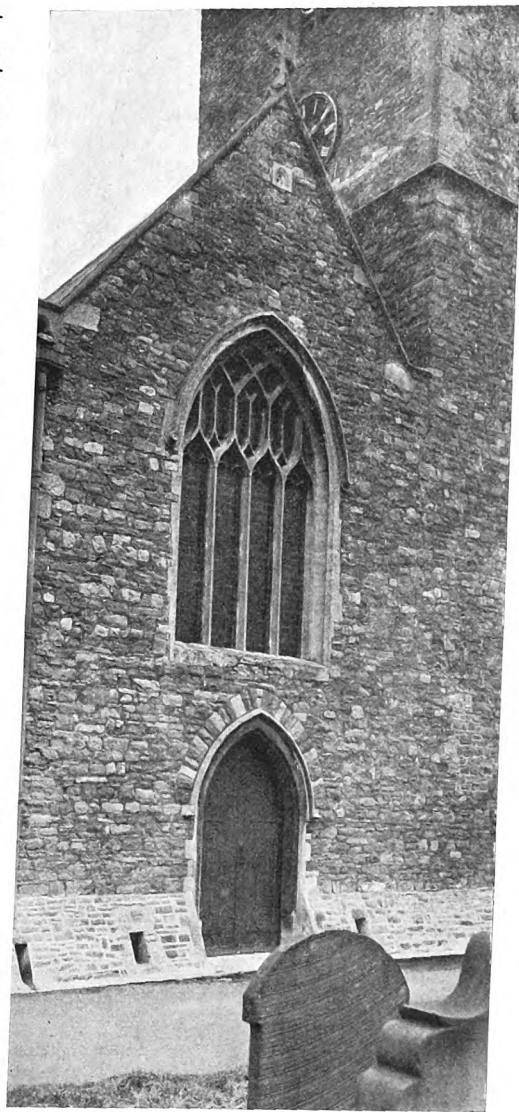
The Museum is used for the purpose of preserving these relics for the information of future generations, and how very interesting they are may be gathered from the illustrations published with this article.



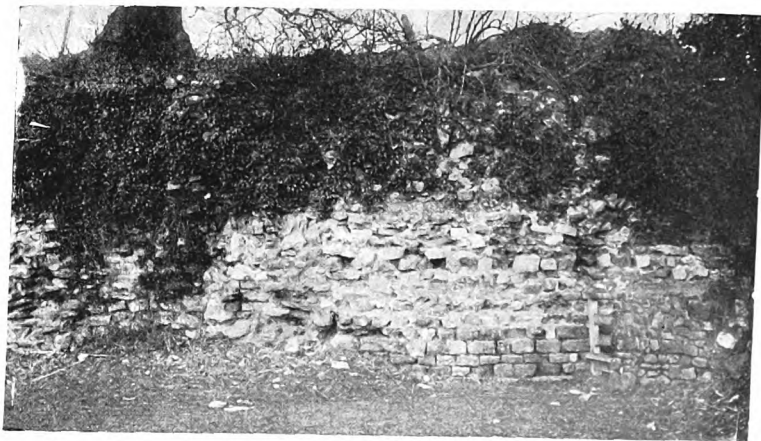
PORTION OF WALL OF ROMAN AMPHITHEATRE

The Museum itself was erected in the early part of last century from the designs of Mr. Lockwood, and is of the Greek Doric Order, with four fluted columns carrying a pediment and forming a portico. The portico is the most interesting part of the building; its proportions and details are worthy of study. The entablature runs all round the four walls, and is supported at the corners by returned pilasters. On the floor of the crypt the tessellated pavements are set out so that one is enabled to see them to the best advantage. It may seem incongruous that a building in the form of a Greek temple should be used as a museum for Roman remains, and yet it cannot be denied that it expresses its purpose. No one passing along the main thoroughfare of this sleepy little town can fail to be arrested by its unusual appearance, nor fail to form the conclusion that it is the local museum. Exhibits of Roman memorial stones in the portico may help to bring this about. One of them bears the following inscription: "To the Gods of the Shades. Julius Julianus, a soldier of the Second Legion, the Augustan, served eighteen years, aged forty, is laid here by the care of Amanda his wife."

To the north of the town is an extensive quadrilateral

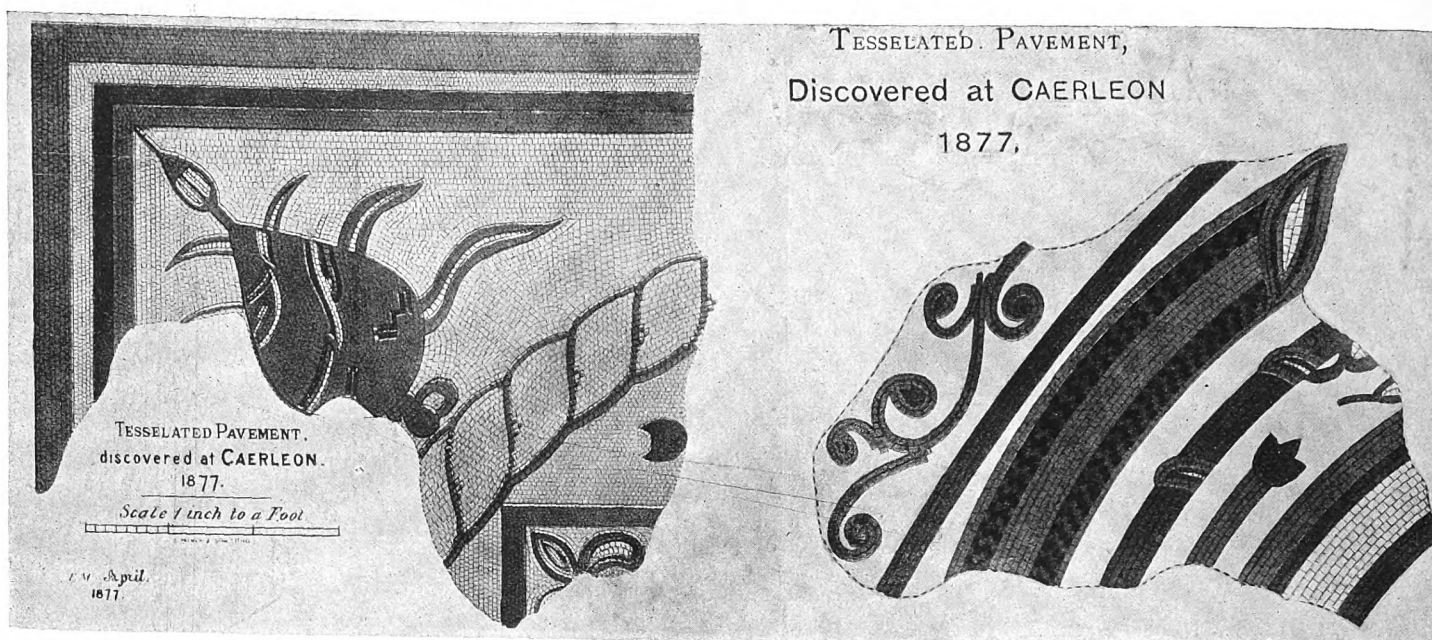


CHURCH OF ST. CADOC (WEST END  
ERECTED ON THE WALLS OF THE  
ROMAN BASILICA).



SOUTH ANGLE OF THE WALL OF THE ROMAN CITY.





FRAGMENTS OF TESSELLATED PAVEMENT DISCOVERED AT CAERLEON (NOW IN THE MUSEUM).

encampment, with seven smaller camps near it; and on the banks of the Usk are considerable remains of the amphitheatre, called by the inhabitants King Arthur's Round Table. These remains have recently been explored, and stone tiers of seats for the audience have been discovered. Immediately opposite the amphitheatre there are three apparent breaks in the wall, and these were probably connected with sally-ports or passages leading to it from the city.

The present church was erected on the site of the ancient basilica, and, according to some authorities, portions of the ancient walls were incorporated with the modern building, and parts of the masonry of the west wall are certainly very like Roman work. The voussoirs of the walled-up semicircular arch under the north wall of the tower are from the same quarries as the stones unearthed from the buried ruins of the Roman buildings, and may have been adapted to their present position after the destruction of the arcade for which they were originally designed. Modern Caerleon is divided by the River Usk into two parts: Caerleon proper, which the present inhabitants delight to call "The City"; and Caerleon ultra Pontem, now designated "The Village."

Close to the site of the ancient bridge which carried the old Roman road from Isca Silurum to Venta Silurum (the modern Caerwent) stands the old posting house — the Hanbury Arms — where Tennyson stayed while he wrote one part of the "Idylls of the King," and drew inspiration no doubt from the Arthurian atmosphere of his surroundings.

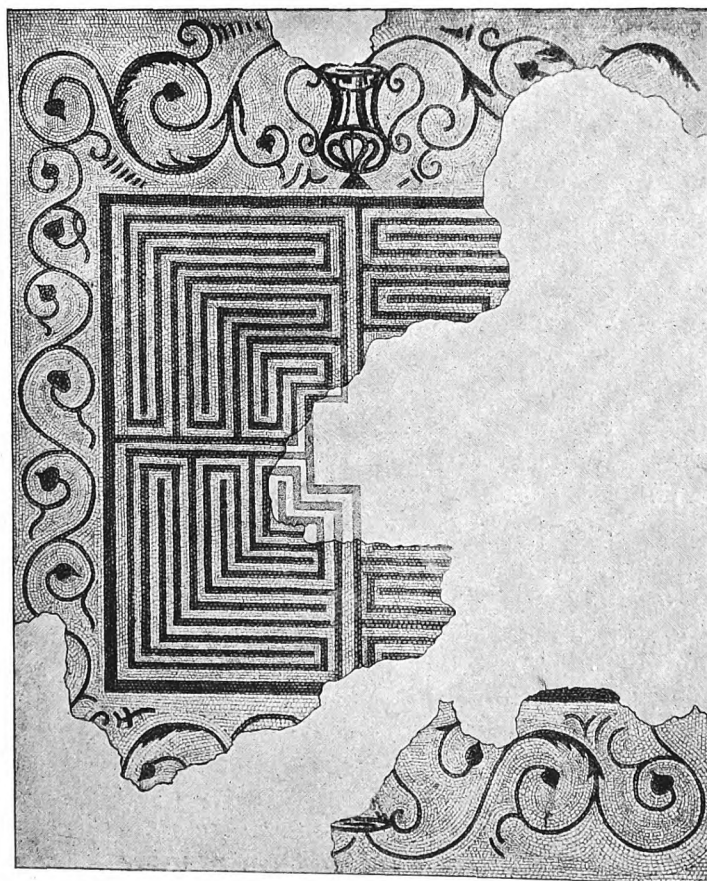
The present bridge over the River Usk is a massive stone structure, and it replaced a wooden bridge which existed in 1801, and is described by Coxe. He says: "The wooden bridge

over the Usk may be considered as similar to that erected by the Romans; the frame is not unlike the carpentry of Cæsar's bridge over the Rhine, which he has described in his Commentaries, and of which Stuckeley has given a plan in the second volume of his 'Itinerarium Curiosum.' The floor, supported by ten lofty piers, is level, and divided by posts and rails into rooms or beds of boards, each 12 ft. in length; the apparently loose and disjointed state of the planks, and the clattering noise which they make under the pressure of a heavy weight, have not infrequently occasioned alarm to those who are unused to them. Some travellers, from a superficial view of the structure, have asserted that the planks are placed loose to admit the tide through their interstices when it rises above the bridge, and which would, if they were fixed, force

them from the frame and carry them away. But, in fact, the tide has never been known to rise above the bridge, nor was the flooring constructed to obviate this inconvenience. Formerly the planks were fastened at each extremity with iron nails; but the wood being liable to split, and the nails frequently forced up by the elastic agitation of the beams under the pressure of heavy carriages, the planks were secured from rising by horizontal rails fastened to the posts, and prevented from slipping sideways by a peg at each end within the rail."

Since the high tides of the River Usk exceed thirty feet, and flow at the rate of seven miles an hour, this structure which Coxe describes does not inspire a sense of safety.

The field next to the one in which is the amphitheatre is still called the Kennel field, and no doubt the buildings in which the animals for the sports were kept were erected there.



TESSELLATED PAVEMENT FOUND IN CAERLEON CHURCHYARD, 1866 (NOW IN THE MUSEUM).

The tradition of the amphitheatre seems to have been lost sight of for some years, as the place was always known to moderns as Arthur's Round Table, the memory of the gorgeous feast that was held in it at the time King Arthur was crowned by Dubricius seeming to have obliterated all recollection of the exciting scenes enacted under the auspices of the Romans.

Caerleon is an inexhaustible source of pleasure to the antiquary, and well worth a long journey by anyone interested in British and Roman remains.

The photograph in the top left-hand corner on page 117 shows the dressed stone quoins recently unearthed at the entrance to the amphitheatre from the Kennel field. That in the opposite corner shows the west end of the Church of St. Cadoc erected on the walls of the Roman basilica. Of the

two photographs at the bottom of the same page, that on the left shows a portion of the circular wall of the amphitheatre, with its bold projecting piers (all uncovered a few years ago), while that on the right, showing the south angle wall of the Roman city, taken from outside the wall, includes a small piece of the original facing and the rubble masonry backing.

The piece of tessellated pavement shown at the bottom of page 118 is laid down in the crypt of the Museum, where it may be seen. Pavements with the plan of the Cretan labyrinth in the centre are extremely rare. No other has been found in England, and what is believed to be the only other example—found in 1815 near Salzburg, in the Tyrol—is in the Museum at Vienna. In the centre of it is a figure of the Minotaur, which is represented as a man with a bull's head and partly covered with skin.

## ARCHITECTURE, ENGINEERING, AND ETCHING.\*

BY FRANK L. EMANUEL.

**A**LTHOUGH a painter by profession, I have always regarded architecture as the most vital of the fine arts, for the architect actually has it within his power to alter and beautify the contours of the surface of the earth itself. The architect can encrust a depressing waste of bare ground with inspiring and noble buildings, he can improve on some dull and sulky skyline provided by nature in a tired mood, with the soaring silhouettes of imposing architectural triumphs. Why, the very ground over which we now are was once the dreary Thorney Marsh. Now it blossoms with a grand old Abbey, an impressive Parliament building, a charming County Hall, the headquarters of the Office of Works Sketch Club, and so forth.

Painters and sculptors do but adorn the edifices *you* erect, and incidentally may I say that I think it should be your pleasurable duty to provide surfaces and recesses which shall cry aloud for the finishing touches provided by *their* productions.

The architect, like the artist, must, if he is to create, be a visualizer—each sees his work as it should be when completed, before it is begun. The one builds his picture, or rather has it built, while the other paints his.

In some ways the architect has the harder task, for the picture he presents to the public is no mere flat, insensate surface decorated so skilfully as to produce marvellous illusions and stirring sensations, but is a thing of four dimensions, a combination of compositions, not existing for their own intrinsic beauty, but as the artfully contrived outcome of utilitarian needs. And these needs *must* take precedence of all ideas of mere beauty; they impose all kinds of complicated problems (inspiring handicaps, I would rather call them) on the architect, unning, at first sight, counter to his artistic sense, but calling forth ingenuity and inventive powers which lead to artistic adventure and originality.

In my humble opinion the greatest architect is he who combines the greatest skill in planning—that is to say, in utility and suitability—with the greatest beauty in elevations and interiors.

Now, the architect is, one might say, only to a less degree than is the pictorial artist, by profession a sketcher. Neither is

content merely to see his visions and dreams in his mind's eye, but each sets down his ideas, and makes notes, on paper or canvas, of what attracts him or may prove of use to him. The artist almost always sketches, from unconquerable impulse, or in preparation for more important and more serious work.

The architect has, I presume, always made his measured drawings and professional notes, but I believe I am right in saying that he is becoming more and more impelled to sketch a wider range of subjects in various mediums, from sheer love of beautiful things, just as the painter does.

The products of the engineer are figuring more frequently in the domains of art. More and more artists are being sufficiently attracted by the powerful beauty of engineering creations to feel impelled to portray them. This is partly due to the broader purview of the artist, partly to the greater artistic sensibility of the engineer. That he should be pursuing art arm-in-arm with the architect is a matter of sincere congratulation. I believe that the modern overlapping, or rather the mingling, of the provinces of the architect and of the engineer, is going to prove of benefit to the work produced in both professions. The architect will increase his efforts to make his buildings fearlessly express their purpose, while the engineer will make his rigid, matter-of-fact constructions more pleasing from the æsthetic standpoint.

A real but indirect boon to the intelligent public at large may also arise from your adopting, among other practices of the artist, that of signing and dating your buildings. How infinitely more interesting and instructive our streets would be, how much more vivid their life-story, if tablets giving such information were always legible to the pedestrian! The living architect should sign, and some body should provide retrospective tablets.

Both architects and engineers will, I believe, benefit by an increased practical acquaintanceship with pictorial art. In pursuance of that long-held belief I have endeavoured for some time to get the attention of architects drawn to the etching classes at the Central School of Arts and Crafts, where I could welcome members of the allied professions to what I hope has more the atmosphere of a club for distinguished persons than of classes.

\* Substance of a lecture delivered on 18 November at H.M. Office of Works the Office of Works Sketch Club, Sir Lionel Earle in the chair.



Now, if I were an architect, I am sure I should have felt particularly gratified if I had found that an artist had chosen some building of mine sufficiently endowed with pictorial merit to arouse in him the instinctive desire to make a picture of it. I should have felt that I had put something on the face of the earth which was not merely useful but also beautiful, just as a magnificent tree or avenue of trees or other creations of nature would appeal to the connoisseur's trained eye by its attractiveness of outline, of mass, or of colour. And I believe that your action in allying yourselves for emulation in producing pictorial work is going to help you to put forth architectural and engineering works which shall at once attract the welcome attention of artists by reason of their sheer pictorial beauty.

And by pictorial beauty I do not imply merely such objects as are commonly called picturesque—such as old and decrepit buildings or buildings with broken and tormented skylines (though the skyline is, from one point of view, a *most* important factor), but I mean also the serenity and nobility imparted by classical forms. Personally I must say that when in search of the pictorial I am largely led by the nose—the worse the stink, the more profuse the picturesqueness.

I remember some years ago there was a dead set at the New English Art Club against all or any representations of ruins, ruined castles, and so forth; anyone who was known to be doing such work was debarred from exhibiting it, and was shunned as a hopeless *dépassé* and *déclassé*. Ruins were to be taboo. Then, after some five years a certain member, too distinguished to be extinguished, painted a fine picture of a ruined castle. Immediately ruined castles became the rage, the mode. Since then other societies have favoured gasometers, and next year I hear dustbins are to occupy the attention of their greatest geniuses. There are Press-boomed groups of artists exhibiting at this day who tell us that the less their representations resemble what they represent, the better the art. They succeed most entirely in their aims—but how egregious all this folly!

For quite a number of years leading members of the representative body of etchers in this country have been trying hard to deprecate the further etching of architectural subjects, and the critics listen awe-struck to the great men and trumpet their dicta in the Press. Etch figures, etch topical subjects, they say.

With all due deference to those admirable etchers, I would say, on the contrary, do whatever attracts and interests you most; but don't get into ruts: make excursions into the unknown, break new ground occasionally, and you may find some richer soil than that to which you are used.

If as architects and engineers you find you are most interested in, and proficient in, subjects intimately connected with your profession, don't be discouraged by great people from following your natural bent into etching fairies or telegraph girls. A long study of architects' drawings and the truly splendid works of art they now produce convinces me that they have in producing *them* had the very best preliminary training for becoming unrivalled practitioners in the art of etching architectural subjects.

Be broad in your outlook on, and sympathies in, art; but for heaven's, or rather for art's, sake stop short at the lunatic "isms"—stop short, despite the ecstatic praise of their tame gang of Press critics, at vorticism, cubism, triangleism, infantilism, and similar forms of camouflaged art and camouflaged incompetence perpetrated and boomed by those who are admittedly revolutionaries and anarchists in their art, as they are in their politics.

Your own professions of architecture and engineering, unlike

painting, literature, music, and the drama, are and must remain immune from the wasting disease spread by these exotic and erotic contortionists, for the simple reason that in their destructiveness and their desire for what they call originality they dispense with construction. Well, the arch that is built without regard to constructive principles cannot stand, just as the man with a broken spine must untimely die. Unfortunately, the paper or canvas on which an idiotic building has been drawn, or on which an equally impossible and disgusting parody of a human figure has been painted, does not dissolve.

For the last thirty years I have closely followed the rapid and astounding improvement in the drawings made by architects and architectural draughtsmen in this country, as reproduced in the architectural and building press, and so forth. At one time one received a veritable shock, a thrill of joyful surprise, upon encountering a stray artistic drawing in a mass of cold mechanical work, which doubtless served its purpose with the builder, but was totally uninteresting to the artist or the connoisseur of drawings.

Now all that is changed, thanks largely, I think, to artist architectural draughtsmen such as George Seymour, Montbard, Phené Spiers, the Brewers, H. Railton, Pennell, Mallows, J. Fulleylove, Raffles Davison, Edgar Wilson, Hedley Fitton, Hamilton Jackson, Frank Richards, Hanslip Fletcher, W. Monk, H. Oakley, Falkner, and the most recent and, I think, greatest of all, Griggs. The line between architect and architectural draughtsman is difficult to draw, and on no account should the names of the following architects be omitted: Sir Ernest George, Sir Alfred Waterhouse, J. D. Sedding, the Blomfields, Prentice, Leonard Stokes, A. McGibbon, Fellowes-Prynne, H. Wilson, Sir C. Nicholson, Edgar Wood, W. H. White, W. Newman, Walcot, Fulton, Curtis Green, and many others whom you could cite to supplement these lists.

Of all these specially qualified artists not a dozen have taken up etching, yet nearly every one of these exceptions who has done so has come into prominence among etchers—to wit, Pennell, Edgar Wilson, Hedley Fitton, Walcot, and Griggs, with the rest close on their heels. This position of affairs is going to be altered.

In America there are many fine architect draughtsmen, but I do not propose to go into that further than to express my intense admiration for the exquisite architectural work done sometimes in tone and sometimes in subtle colour harmonies by Jules Guérin—he is a master alone in this work.

I believe that this great improvement of the architectural drawing from a dull, spiritless, repellent thing into one of intrinsic beauty has not made it of less practical utility, and I venture to express the opinion that too much stress has always been laid on the theory that utility is sufficient in itself to provide the best and most perfect form of beauty.

The plain oblong deal box solidly made with a stout lock makes a most practical and adequate jewel-case or archive-chest; but an equally strong box, exquisitely carved, set with precious gems, and adorned with hinges and lock in splendidly chamfered and chased metal, is equally practical and adequate, but at the same time is a beautiful work of art. So I take it to be with buildings.

Now, you members of this Club will, I am sure, be having great times of enjoyment and excitement, producing works of art in various mediums—pencil, chalk, pen and ink, water-colour, oil, pastel, gouache, not to mention what are known as the arts and crafts; and I ask you not to overlook the delights of etching.

Come and be initiated into the mysteries of the various branches of the art, as have so many of your colleagues, my



friends, at the Central School of Arts and Crafts. All the heavy apparatus, which it is so expensive to buy for oneself, is provided at the Central on payment of a nominal fee. Mr. Burridge, the Principal of the School, himself a very fine etcher, makes it a *sine qua non* before admission that he should see some evidence of draughtsmanship, which you of course could at once supply. All you would then have to do would be to provide yourself with an etching needle, a burnisher, and a scraper, one or two boxes of ground, a bottle of stopping-out varnish, another of rebiting varnish, some tracing paper, blotting paper, rags, and a piece of copper or zinc plate, and, your drawing in hand, you will be ready to start. War conditions have closely restricted the obtaining of metal plates; but by successfully bringing into our service, as supplementaries, iron, steel, lead, and celluloid, we have been able to carry on.

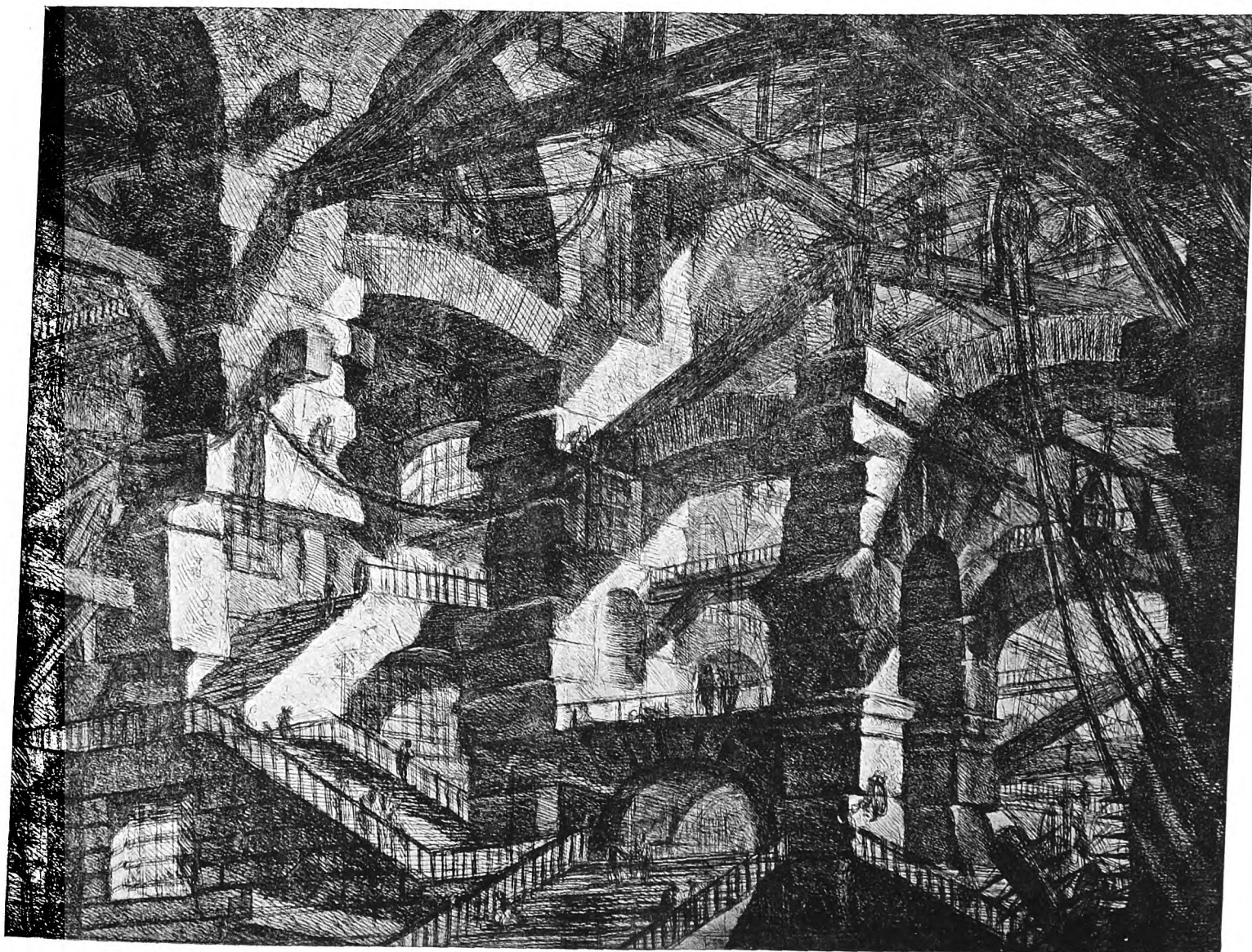
We cut your piece of metal to the exact shape of your sketch by means of a dangerous instrument called a guillotine. You then bevel with a file and burnish its edges to prevent its cutting the paper or press-blankets when being printed. You then remove all grease from the polished surface of the plate with ammonia, whitening, and water. You then heat your plate on a steel box beneath which is a lighted ring-burner. You take your disc of ground, which is composed of white wax, bitumen, and pitch, and draw it, melting some of it, across the surface of the rapidly heating plate; you then take a silk or kid-covered dabber, and, before the ground bubbles with heat,

dab it down evenly all over the surface. While it is still warm pass your plate, now held in a hand-vice, through and through the flame of a gas-fan or bundle of tapers in such a way as to blacken the ground and give it a polished appearance without burning it. The object of this so-called smoking of the ground is to render it more resistful still to the attacks of the acid to which you will subject it, but mainly to give you an even black ground on which the lines you make with the needle will show up in glittering copper.

While your plate is becoming cold, you damp the back of the tracing you have made of the outlines, and when the moisture of your design has quite permeated it, place your plate face upwards on the bed of your roller press, put the pencilled side of the tracing on top of the plate, and pass it through the press. Your outline sketch is now firmly transferred to the copper, but reversed, of course. To facilitate reference to your original drawing, therefore, you examine the latter with a mirror.

You now proceed to needle your design into the copper, taking care to pierce the ground.

Having completed the needling, you paint out with brunswick-black or stopping-out varnish the back of plate, and any blemishes in the ground or in your needling which you do not wish to print black. You will remember that the acid will bite into the copper wherever it is exposed, wherever there is no protecting ground or varnish, or wherever they have been



FROM THE CARCERI SERIES OF ETCHINGS BY PIRANESI.



pierced by the needle. Three parts nitric acid to five of water is used for copper, one part to seven for zinc.

Now, it is evident that different depths or thicknesses of line are required in most black-and-white work—pale, fine lines or tones as a rule in skies and distances, resonant and powerful ones in foregrounds or where dark colour is to be rendered.

It therefore follows that you must prevent the acid biting into the fainter lines for too long, for the deeper and broader the line is bitten, the more ink it will eventually hold and the blacker it will print. So you lift the plate out of its porcelain bath as soon as you judge by rather illusory appearances of sight and touch (experience teaches) that your faintest tones are bitten deep enough, you dry your plate with blotting paper, and protect those portions of your plate from the further rapacity of the mordant with a coat of stopping-out varnish. That dry, you replace your plate in the bath until the next lightest lines are sufficiently deep, and so on until you feel that your strongest lines are black enough, or until perchance the ground begins to break—that is to say, until the barriers of protected copper between your needled lines or dots begin to break away and tend to form a shapeless depression.

Having cleaned both back and front of your plate with soft rag and turpentine, and finished off with powdered leather, you are ready to take your first proof.

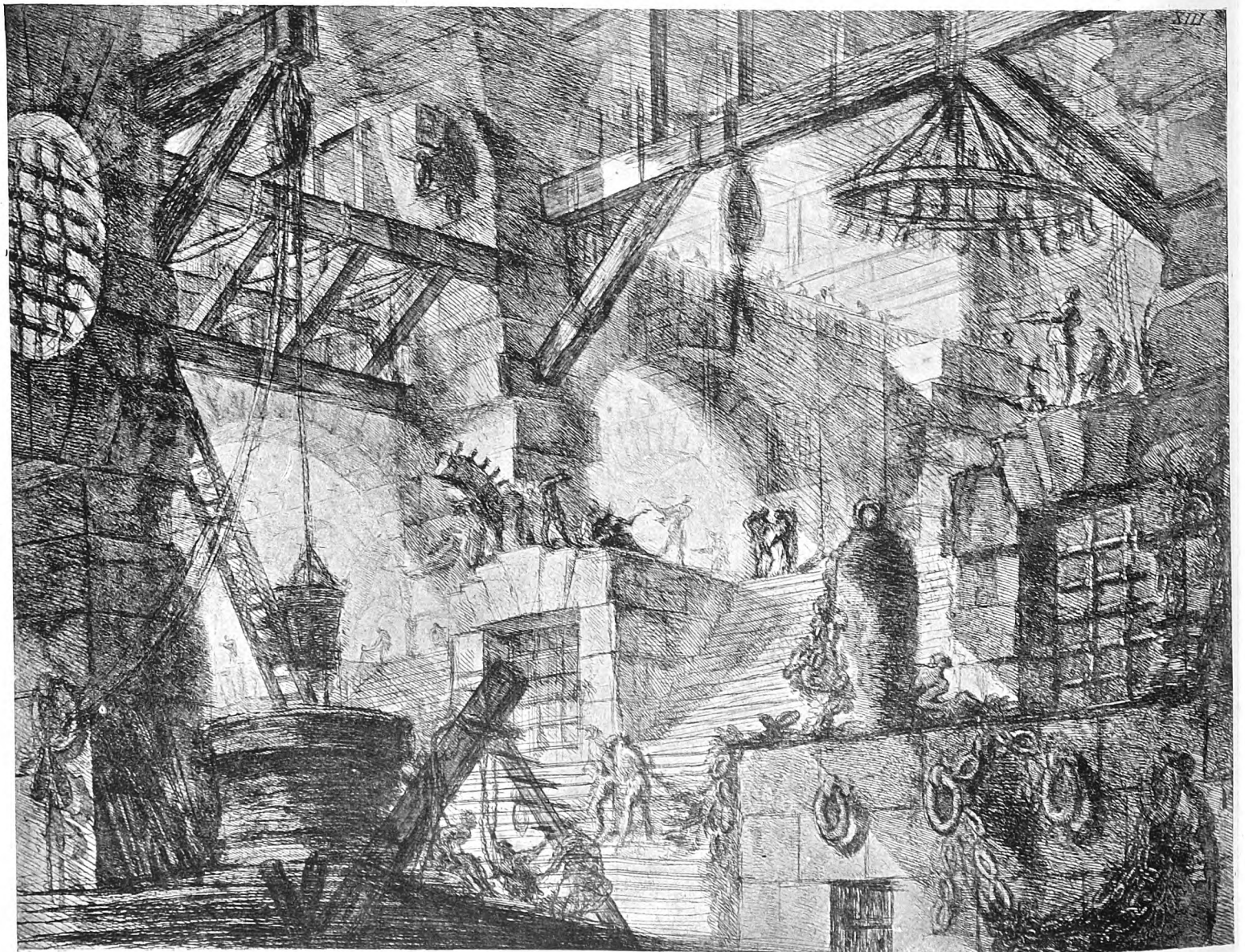
You will have some powdered printing ink, of which there are several kinds, with whose particular qualities you will

become acquainted, and will mix it with oil on a stone slab with a pestle. You will take some of this ground ink, from which all grit has been expelled, on a knife, and transfer it to a large dabber, which you will employ to force the ink into your incised lines, the plate meanwhile having attained considerable heat on the heater.

The plate evenly covered with ink is then allowed to cool, and having made a couple of pads of printing muslin, you place the plate on the jigger (a box with a flat wooden surface) and proceed with semicircular wipes to remove all superfluous ink—that is to say, all ink that is not ensconced in the etched lines; you complete this wiping with the second and cleaner pad of muslin. You now heat your plate slightly and take a piece of evenly damped paper, place your plate on the bed of the press face upwards, put your piece of paper face downwards on top of it with another piece (called a backing paper) on top, pull the press blankets to soften the pressure of the steel roller over all, and turn the press. Remove the paper gently from over your plate and—moment of moments!—you will see your first proof!

The process takes long to explain, but it should not frighten you when I tell you that picking up the threads of etching again after a lapse of a quarter of a century, I designed, traced, needled, bit, and printed my first new plate—a sailing-ship in a heavy sea—within the space of two hours.

Of course, almost invariably there are alterations and



FROM THE CARCERI SERIES OF ETCHINGS BY PIRANESI.

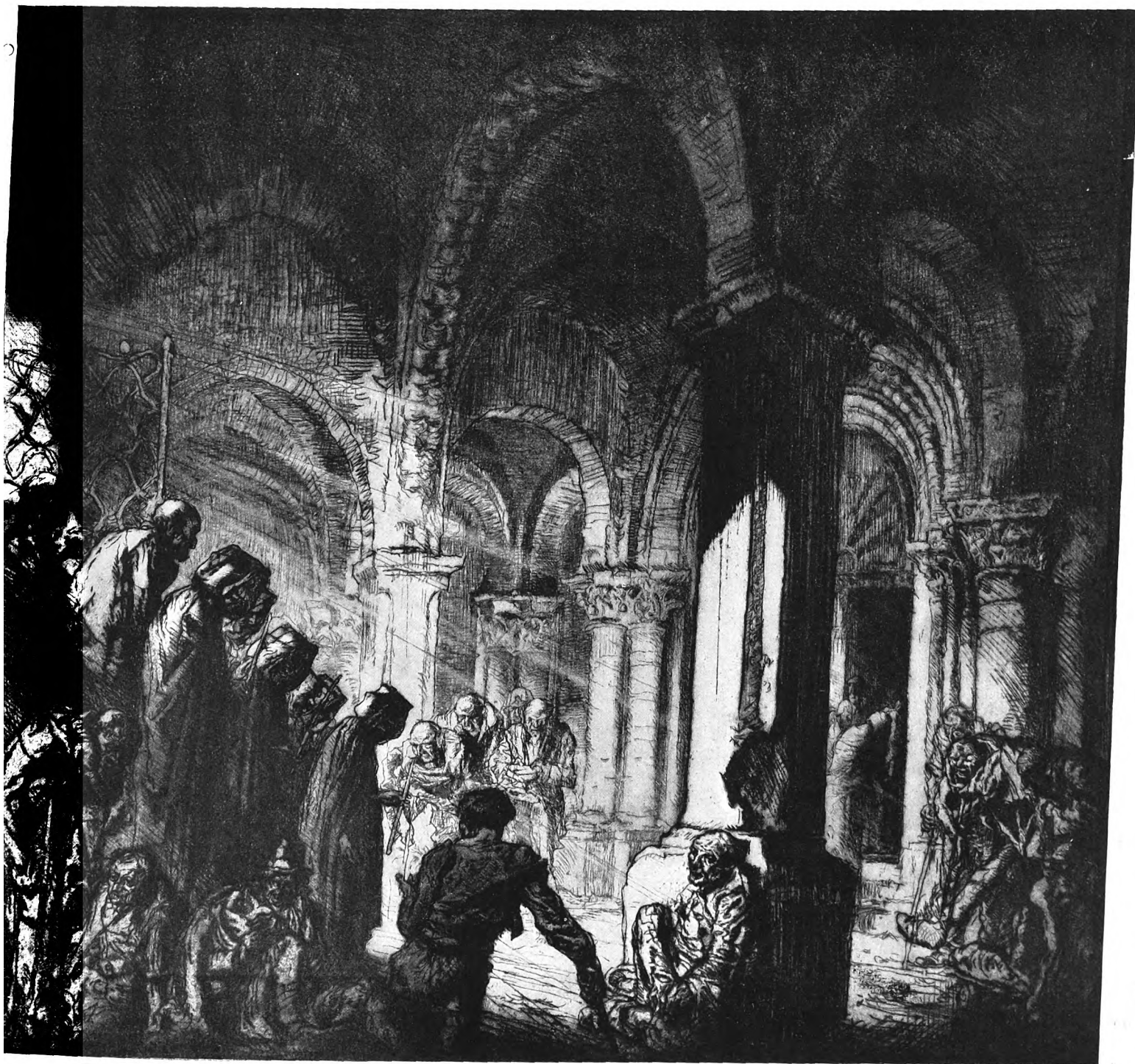


additions to be made; lines that are too aggressive can be closed up a bit by using the burnisher, those that should be removed altogether can be scraped out, and the marks made by either of these tools erased by various means. Lines may be added by putting a fresh ground on, adding fresh needling, and then proceeding as before. One's original lines if too faint may be rebitten *en bloc* by an ingenious and delicate process. In fact there are plenty of interesting little wheezes and stunts to be learnt in order to meet emergencies, not to mention varieties of method, such as using a heated Dutch bath of hydrochloric acid, needling and biting one tone at a time, and so forth.

At the Central one has the great advantage of learning the printing as well as the etching of plates. During the War many distinguished Belgian artists, several of them officers commissioned by their Government to paint at the front, have availed themselves of the opportunity to learn etching, to

further their knowledge of the art, or to learn to print. For in Belgium the restrictions of the Printing Trade Union forbid the artist to print, just as I hear that here the Lithographic Trade Union restricts the lithographic art student, which leads me to diverge for a moment. We have been given over to the tyranny and impositions and handicaps of trades unions in nearly every direction; let us hope that the buying of party votes by the granting of concessions is a form of bribery which will now cease. Capital and labour are always at war, but whichever wins, we, the public, lose, just as we shall do in the coming contests between bureaucracy and Bolshevism. We must cease being inert, and combine, and so defy fanatical extremes.

Soft-ground etching, which should be very popular with the devotees of soft pencil or chalk work, is drawn with a pencil on a piece of grained paper—tracing paper is excellent for the purpose—stretched tightly on top of a plate already coated with



NARTHEX OF THE CHURCH AT AIRVAULT, FRANCE.

From the Etching by Frank Brangwyn, A.R.A.



soft ground. The pressure of the pencil causes the paper beneath every mark to pick up and remove the ground in a granulated form. Wherever the ground has been thus removed the acid will bite similarly as in a needle scratch, and one proceeds as in that case. The print looks just like a toned pencil or chalk drawing in a sunk mount. I have also succeeded in printing direct from a pen-drawing by this process.

Dry-point is not, strictly speaking, etching any more than is mezzotint. The word "etching" is, I believe, derived from the Dutch "etsen," to eat or bite, but in neither of these processes, when used pure, is the acid used.

The dry-point, which is a heavy needle, merely scratches into the plate to the required depth. The result of this treatment is to give a fine or heavy line according to the pressure used. The furrow made much resembles that made by a plough, the copper representing the earth thrown up on either side, producing a burr, which gives a fine, rich, velvety effect to the print. Where this burr is not required, as in very fine lines, it may be removed with a careful touch of the scraper; in any case it very soon wears down, so that a dry-point yields very, very few satisfactory proofs unless it be steel-faced. Steel-facing is the depositing of an infinitesimal coating of steel by electrical methods. It can be applied to most forms of etching, though without its aid etchings proper will generally yield some hundreds of proofs before any great deterioration sets in. Most of the magnificent plates executed by my friend Muirhead Bone have been done in dry-point.

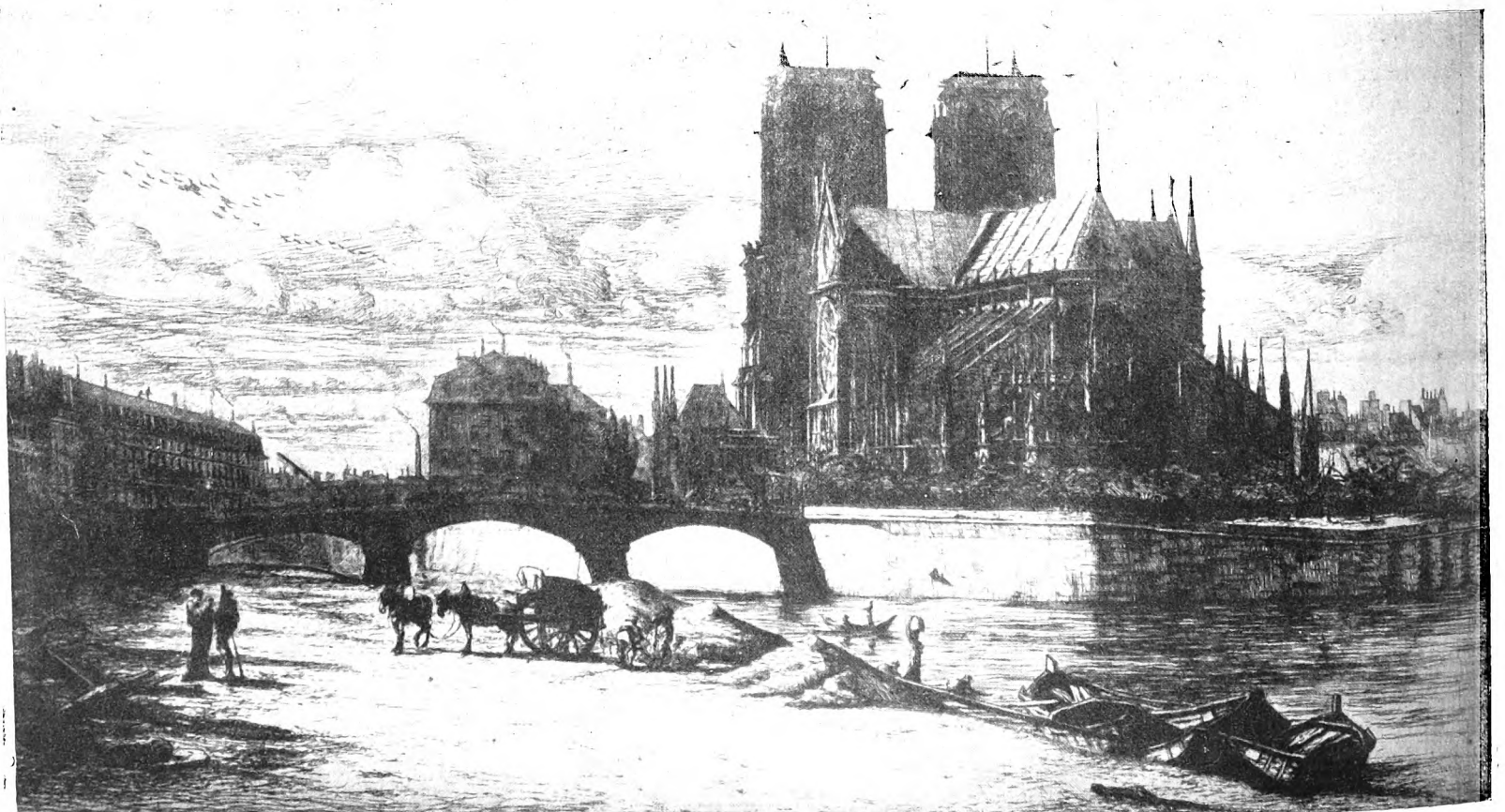
I do not propose to go minutely into the processes of aquatint and mezzotint; but perhaps I may say this much—that by means of aquatint may be obtained wonderful prints that give one at will all the delicacy or all the strength of monochrome wash paintings, and if printed in coloured inks by means of superimposed plates, or by the careful colouring of a single plate, will give the effect of a water-colour painting.

Briefly, an aquatint plate is covered with a ground of asphaltum or of resin applied in the form of falling dust, every speck of which will prevent the acid biting the infinitesimal area of copper on which it has fallen. Tonal areas in their succeeding grades of intensity are in the aquatint protected from the hunger of the acid by painting out, just as were sets of lines in etching—in each case the darkest portions being left longest in the bath. There is also an older method of laying an aquatint ground in liquid form, in which evaporation plays a great part.

Sand-paper ground plates are a variation again. An ordinary etching ground is laid, and a piece of sand-paper passed through the press several times over it, the sand granules each taking off its speck of ground. The bared dots are then bitten in or stopped out as before.

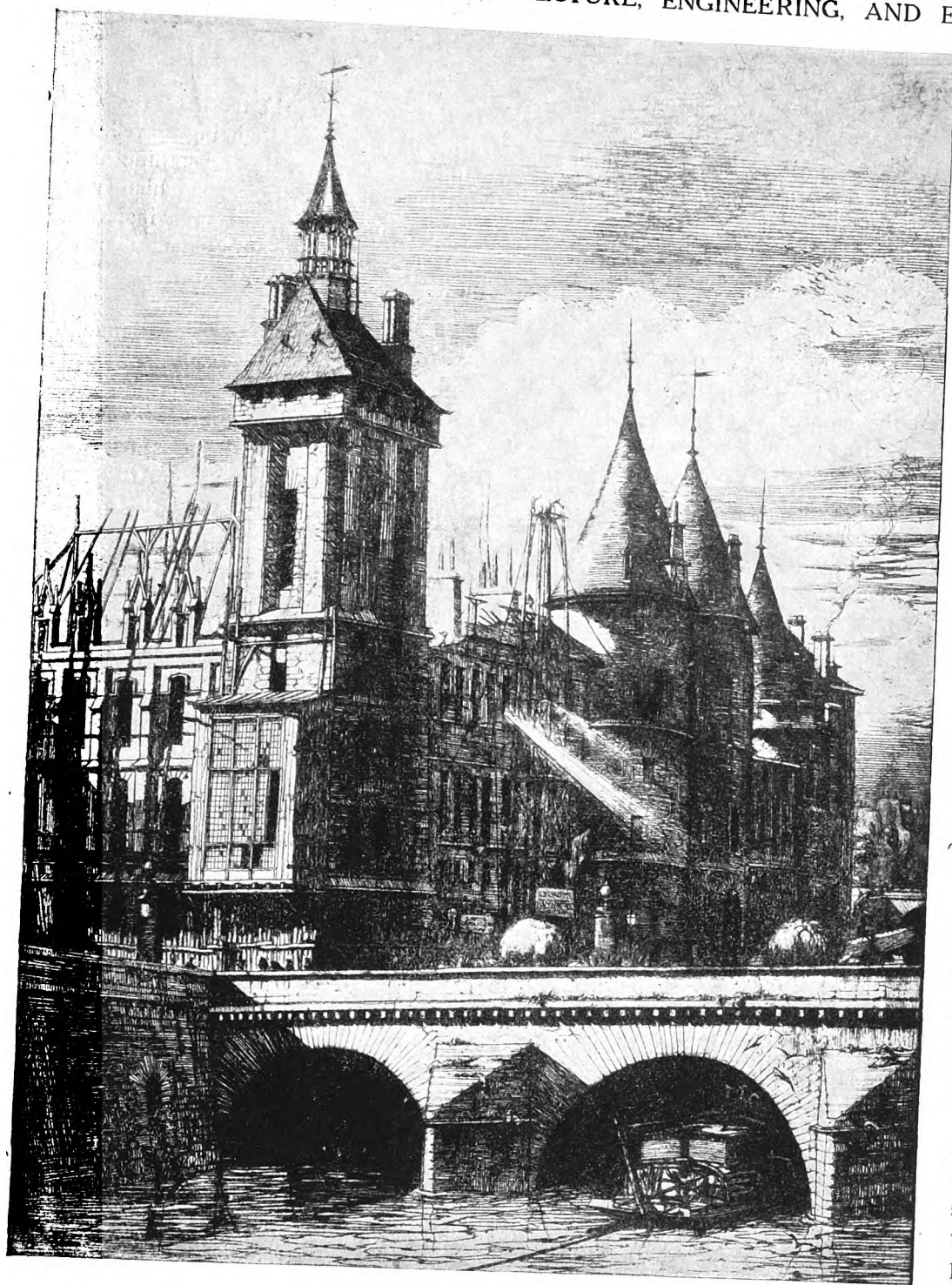
Mezzotint, which yields to able hands and brains splendid prints of a surprising depth and mellowness of tone, entails a rather tedious process. The surface of your plate has to be pitted all over with infinitesimal, evenly distributed, evenly sized, holes. To accomplish this a tool provided with tiny closely set teeth is rocked in a slow and regulated advance all over the plate, not once, but several scores of times. An instrument is used that will enable one to cover the surface at a slightly different angle each time, so that no tooth should fall on the same spot twice. When the plate is sufficiently densely pitted it should, if plied with printing ink, deliver a dense black proof. To produce one's design, however, one has to scrape down towards unrocked copper again; the more one scrapes, the nearer to white one will have attained in the resultant print. Mending is often done with a roulette, a tiny spiked wheel, working much like a revolving spur. Outlines in aquatints and in mezzotints are frequently put in in pure etching. Etching is sometimes mixed with dry-point or engraving, which is done with a wedge-shaped graver, and so forth.

Piranesi is one of the giants of black-and-white work,



THE APSE OF NOTRE DAME, PARIS.

*After the Etching by Charles Méryon.*



THE TOUR DE L'HORLOGE.  
After the Etching by Charles Méryon.

renowned not only for the power and beauty of his work, but for the gigantic size and number of his plates. It is true that in order to cover huge areas of metal he or the apprentices he employed became occasionally mechanical in technique, but his great set of the Carceri or Prisons is magnificently needled, and is full of boundless imagination and awe-inspiring effects.

As I have said, many of Piranesi's prints are of great size, yet they are highly approved by the very etchers and experts who positively detest the etchings of our great living genius, my friend Brangwyn, chiefly because of *their* great size and correspondingly heavy line work. Yet Brangwyn is never mechanical, though he entrusts too much to able printing to satisfy a mere purist.

Those critics who would dominate the whole art with hard-and-fast rules harp on Whistler's dictum about the excessively fine point of the needle being only suitable for fine lines on small plates. It is, however, forgotten that the *essence* of

etching lies not in the depth of the initial scratches, but in the varying strength given to them by length and depth of biting.

Even if this were not so, it is true that both needles and the garden rakes with which they laughingly accuse Brangwyn of etching are points, each commensurate with the area of the surface it is desired to cover. After all, the most minute miniature and the hugest gallery painting are alike painted with brushes composed of mere hairs, and no one dreams of dismissing either one category or the other with ignominy from the legitimate realms of painting on the score of scale. The same reasoning can be applied to lithographs, which have only recently attained enormous areas, and yet are *not* denounced therefor by these critics. Brangwyn's work is positively revered all over the Continent, and the attitude of many of our cognoscenti here simply baffles the art world abroad.

The fact is that our critics here have pigeon-holes distinctly labelled for easily distinguished breeds, but when a pigeon comes along of an unaccustomed type, but outpointing all others, there is no label for his kind; he is therefore not a pigeon, and must be stoned.

There is too much narrow-mindedness of similar descriptions in connexion with the criticism of prints, whereas overbroad-mindedness in connexion with painting has developed into mad anarchy.

The splendid mezzotints by the great English masters of the art, which are frequently selling for even more fabulous sums than the original paintings of which they are the translations, are the joy and pride of our critics; yet the magnificent translations done, say, by the great French etchers of the last century are treated by them with contempt, merely because, as they say, they are reproductions, or, as I prefer to call them—in respect for the difficult problems set and overcome—translations.

Much the same contempt is bestowed on any print, however excellent it may be and however good the impressions, which has appeared in a publication.

Méryon is considered with Rembrandt and Whistler one of the greatest etchers of all time. He did some most dramatic plates, many of them needled in an exquisite though very ordered manner, suggestive of the burin or graver. Despite the occasional introduction of weirdly incongruous details foreshadowing the madness of which the poor neglected genius eventually died in a garret, his fame can never be extinguished.

[Mr. Emanuel, in the course of his most interesting and instructive lecture, referred to the work of some scores of etchers of all periods and all nationalities. Unfortunately we have insufficient space to reproduce the full text of his critical analysis.]



# ART AND THE ANTIQUE.

BY MARIUS IVOR.

IN Art, restorations can have no exclusive reference to the past. With past and present in our mundane relative sense the artist is not concerned. A particular appeal is not dependent on its distance from us—as we should say, its antiquity—but is due solely to the independent emotions that a particular point in time is capable of arousing. Art, like philosophy, conceives time as pure quality.

The artist exchanges mere historical significance for an intuitive experience of past states. Archæology and history are one, concerned with the antiquity of the present; Art experiences the modernity of the past and all the emotions unique to the time. Plutarch wonders at the structures raised by Pericles, "built in so short a time, and yet built for ages: for each of them, as soon as finished, had the venerable air of antiquity; so, now they are old, they have the freshness of a modern building. A bloom is diffused over them, which preserves their aspect untarnished by time, as if they were animated with a spirit of perpetual youth and unfading elegance." Or, as Walter Pater wrote so much more succinctly, "in Greece all things are at once old and new." It is this truth the artist feels when he expresses the past, and he does not recognize any of our nice modern distinctions between classic and romantic. Whatever he materializes must ever be infected with a contemporary spirit, and, as conveyed by him to our understanding, the antique world becomes at last our own world.

We must judge all Art by something more than facts, and a work of art inspired by the past cannot be explained as an archæological document. Whatever the degree of correctness, its value does not depend on correctness. Tolstoy well expressed this when he defined the business of Art to be, "to make that understood and felt which in the form of an argument might be incomprehensible and inaccessible."

This does not mean that an artist may ignore facts as he chooses, but that his own ideas are not to be subordinated to what is actually known or presumed to be known. Ideas are a new phase of truth. Not a compilation of minor details,

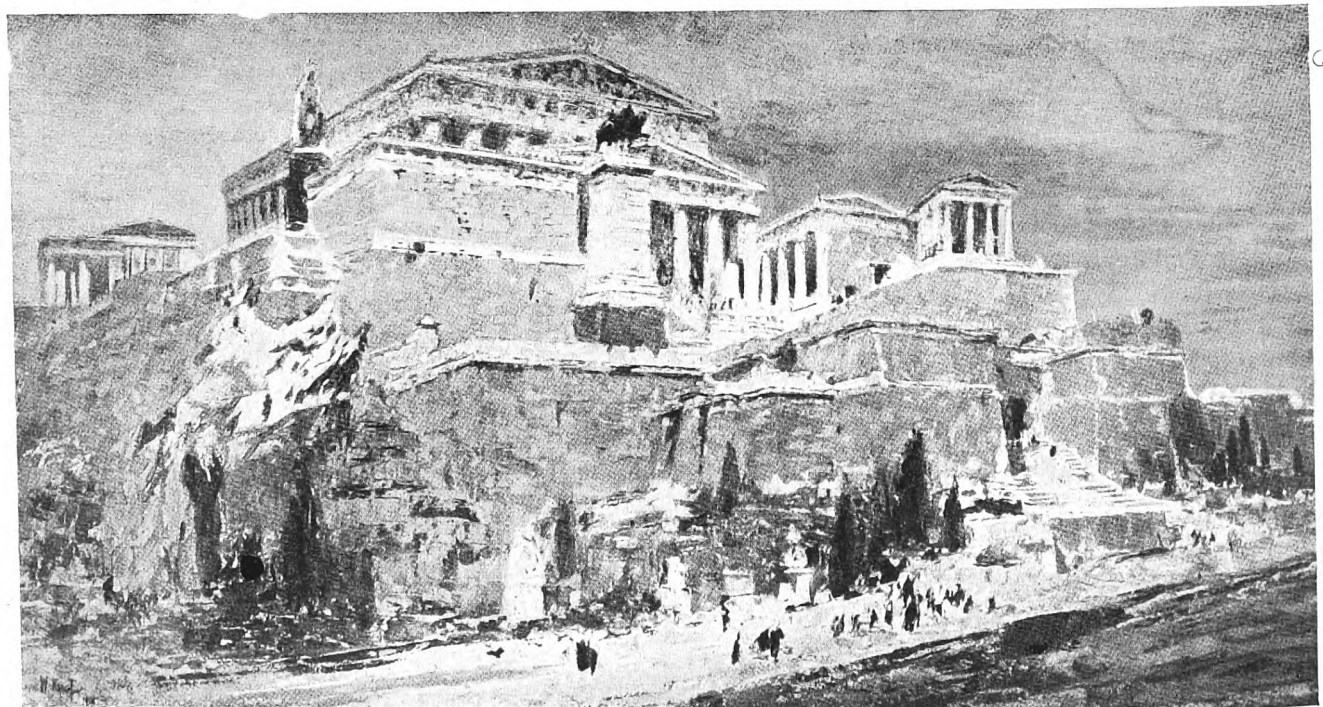
however considerable in their total, but the truth of the whole is the test, and that truth will depend on its being no reflection of any previous conception. Let Art be crystalline in its sincerity and it will pass beyond the criticisms of history and science, for the artist will refuse to sacrifice his inspiration to the cold aloofness of research. Archæologists may hesitate to go beyond certain limits imposed by their material. But an artist's conception is an inspired synthesis of assumptions that, given æsthetic form, suddenly reveal a meaning denied to analysis and the mere sifting of evidence. Theories would remain theories but for the artist's capacity to visualize and give unity to ideas.

Art, indeed, finds itself in full where history loses itself in the remote places of space and time. For pure Art is only possible when the sole allegiance is between the artist and his inspiration. To every artist come visions of the past that have no origin in chronology but are none the less tangible impressions. There may be as deep an inspiration of the Heroic Age as that of Augustus, and Homer can mean more than either Athens or Rome, the Iliad and the Odyssey wonderful compensations for actual monuments. An artist's instinct for the truth enables him to divine as authority what does indeed tend to become not less but more definitive as we bridge the gap that separates the age of myth and legend from the beginnings of the historical period.

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In illustration of the above words we need not ask for any wider range than that covered by these two restorations by Mr. Walcot. Of the beginnings of Republican Rome we know comparatively little; of the last phase of Imperial Athens we know much; but in each case a definite vision has been realized.

The artist shows us the Acropolis about the time of Hadrian, under whom came the last great impulse to the twilight of a still supreme Athens. We are confronted once more with that crowded little mountain-top that underwent



VIEW OF THE ACROPOLIS, ATHENS, SOON AFTER ITS RESTORATION BY AGRIPPA OR HADRIAN.

*After a Colour Drawing by William Walcot.*

(Original now in the possession of Lord Howard de Walden.)

little material change from the days of Pericles to the time of Augustus, and are reminded that the Roman Emperors did not hesitate to implant their own genius among the glorious achievements of the Hellenic age. Not content with Rome, their sense of building was not to be denied in that very city whence they derived so great a fund of inspiration. So we find Hadrian actually completing the great temple of Olympian Zeus, begun centuries earlier by Peisistratus, and feel that any but a Roman would have respected that long repose.

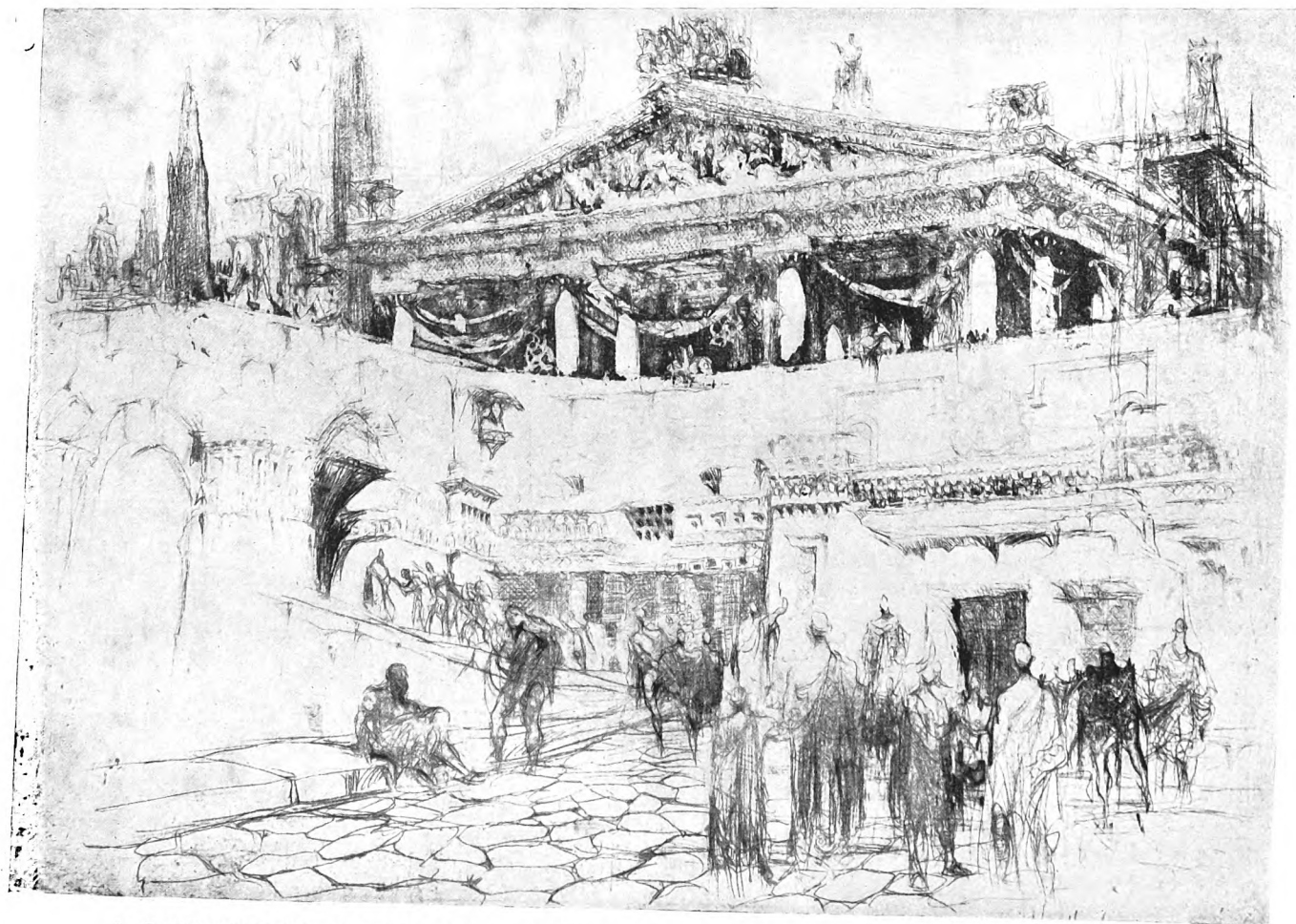
To the Acropolis itself Hadrian probably added little. The great marble stair to the Propylea and the paved wheel-way up to the top were the work of the Cæsars, and these Roman touches do not affect the mountain-like serenity of the great statue of Athene Promachus and the two temples that represent the finest achievements of Greek art—the flower of the antique world: the Parthenon and the Erechtheion. No! the imperial power of Rome could never succeed in quenching the essential glory of Greece that burst forth from the Acropolis like a pale flame.

If Rome does not signify in Athens, neither is it so much Rome as something which antedates Rome that claims us in the etching of an Etruscan temple. The artist insists, not on what we know but on what we do not know. For of the real beginnings of Roman architecture we know very little, because one of the buildings of early Republican Rome have been handed down to us. What we do know of Roman architecture is essentially that of Imperial Rome, which leaves a great deal of which there are no monuments remaining unexplained. Thus of the Tuscan order recognized by Vitruvius there is no ancient example, and the link between the earliest Roman buildings and actual Etruscan models or prototypes is one of the most interesting and difficult problems of architecture.

All the more, therefore, should we welcome an artist's interpretation of the great temple of Jupiter Capitolinus, built by the last of the Etruscan kings, and consecrated in 509 B.C., the first year of the Republic. Its site, the Capitoline, was the most significant of the hills of Rome, and the temple the most sacred shrine of the ancient city. Here the Roman triumphs culminated. Burnt down and restored three times, the original Etruscan temple ultimately became invested with a full imperial splendour, which we must not forget to discount if we would realize the original structure. The temple was preserved down to A.D. 455. It gradually disappeared in the Middle Ages, its site being now marked by the Caffarelli palace.

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In both these compositions the past in its maturity is seen under the spell cast by the full daylight of antiquity. Both seem to insist on the identity of past and present. The artist, faithful to an inspiration, never the slave of *data*, has not been afraid to commit himself, and it follows that archaeological professors will be rather afraid to accept such achievements of unfettered genius. It is their business to hesitate, to weigh; art has its very being in rapid decisions. Science cannot repeat too often, each time reaching greater accuracy; art ever creates anew. Where a final judgment is indefinitely suspended as being unjustifiable, uncertainty and haze creep in. There is a certainty, a conviction, about Mr. Walcot's work which suggests a definite challenge to the archaeologist, and makes us feel that whatever the objections, technical or historical, that may be brought forward by purists, art never materializes in vain—especially in the case of an artist who can so subtly reawaken our sense of architecture and strengthen our appreciation of architectural form.



A RESTORATION OF ONE OF THE FIRST TEMPLES OF JUPITER CAPITOLINUS, ROME.  
From an Etching by William Walcot.



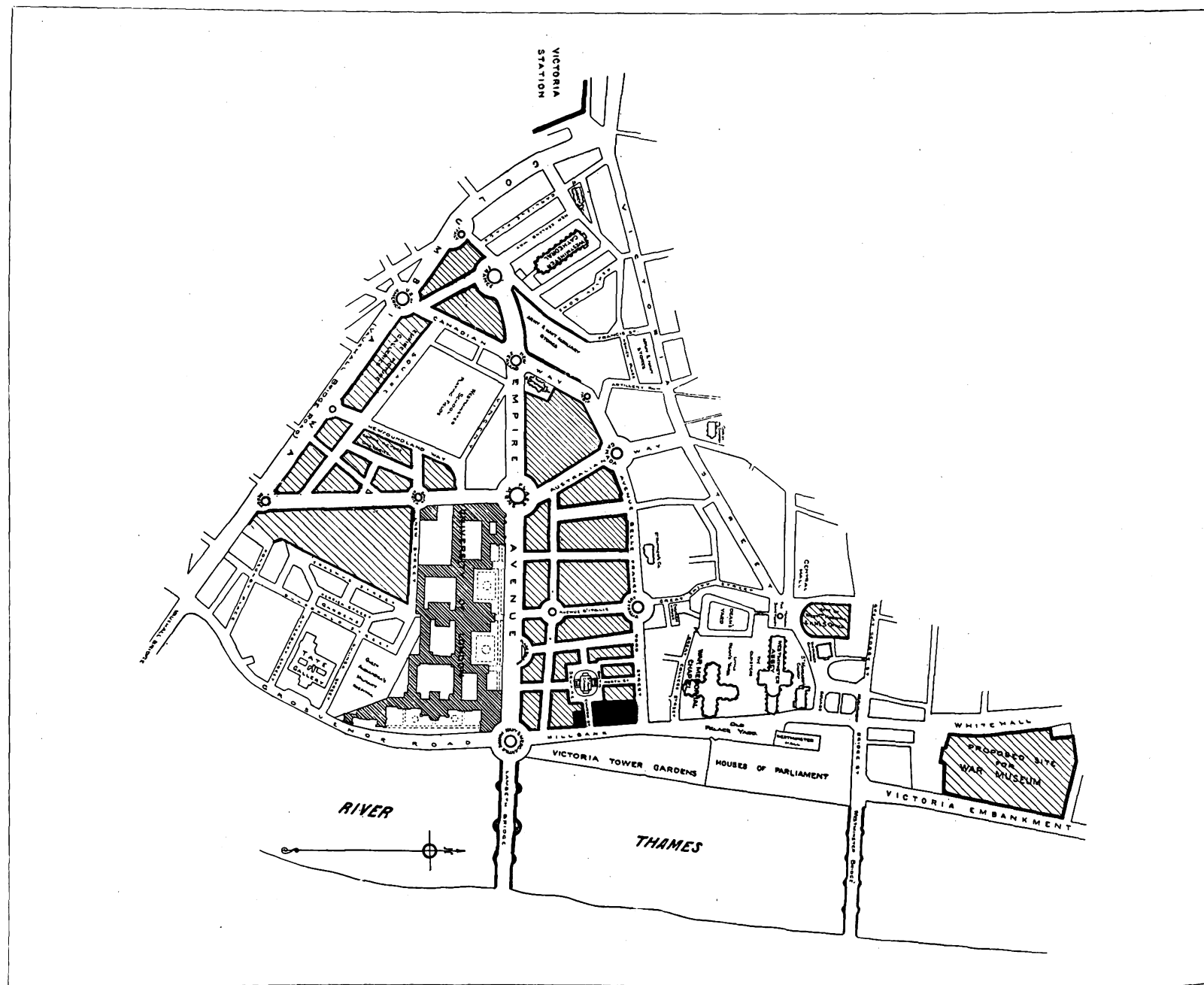
## A WESTMINSTER MEMORIAL AND IMPROVEMENT SCHEME.

MAJOR PAWLEY'S proposal to create a new city in Westminster as an Imperial War Memorial is perhaps the most ambitious of the many memorial schemes that have been lately introduced to the public notice. Also, it is one that has aroused a good deal of controversy. The arguments for and against it seem to be equally strong, and there are two distinct points of view. On the one side it is urged that besides providing opportunities for commemorative monuments, the scheme would effect a much-needed civic improvement; while on the other it is contended that the project is lacking in the essential monumental spirit—that spirit which is so finely expressed in the Arc de Triomphe in Paris, or the Victor Emmanuel Monument in Rome, for example. There is undoubtedly much force in this argument. To design a monument expressing and symbolizing all that this War has meant to the British race is admittedly a difficult, some would say an impossible, task—one to test to the utmost the creative fertility of our most gifted architects and sculptors; but it is not to be doubted that a central homogeneous composition offers far

more prospect of success than does a town-planning scheme in which the interest is necessarily diverse and scattered.

This is not to say that Major Pawley's projected scheme, or something like it, should not be carried out. That part of Westminster with which he deals is mostly in a deplorable condition, and something must be done with it before many years elapse. The neighbourhood, mainly eighteenth-century in character, and once the habitat of the wealthy, has long since degenerated into a slum. Many of the leases will be falling in within the next few years; and if some new and comprehensive rebuilding scheme is not soon adopted, an unusually fine opportunity for improving London's amenities will be irretrievably lost. Londoners must not stand by and allow this valuable and important area to be rebuilt piecemeal fashion upon its present hopeless lay-out. We are constantly criticizing our civic forefathers' lack of imaginative foresight: let us not pass on to our descendants the same grievance against ourselves.

Major Pawley's scheme, as a town-planning improvement,



GENERAL PLAN OF PROPOSED EMPIRE WAR MEMORIAL SCHEME, WESTMINSTER.

Major Chas. J. C. Pawley, V.D., Architect.







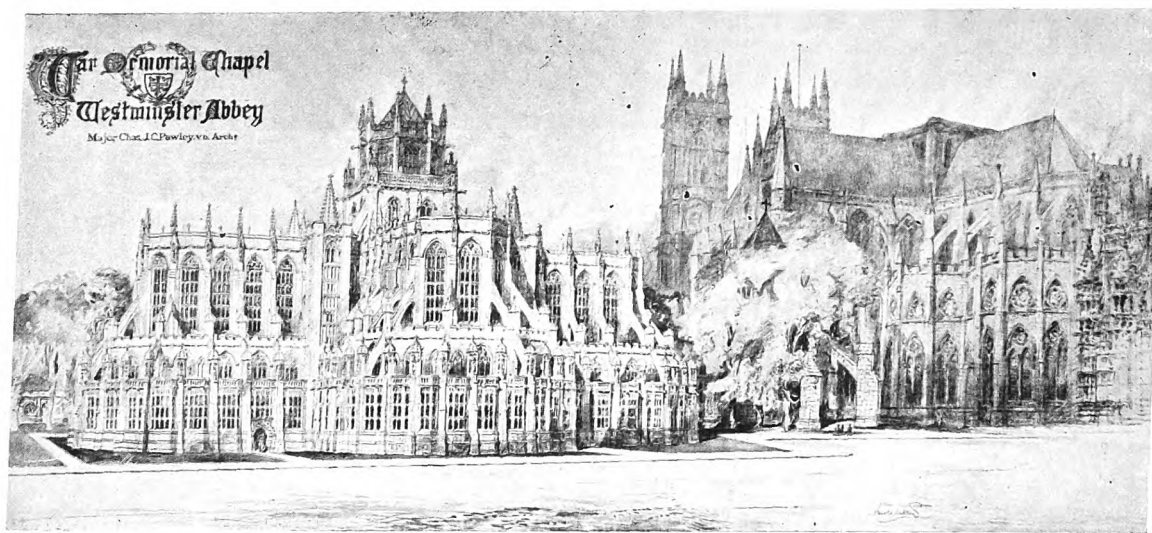
has obvious merits, chief of which is that it provides a new arterial thoroughfare that was badly wanted, connecting (by means of the new Lambeth Bridge) Victoria with a neglected part of South London—an area in which prodigious developments may be anticipated. Also, a new and shorter route is opened up to vehicles proceeding from Westminster to London Bridge.

Major Pawley has prepared designs for various of the new sites that would become available, but these are obviously tentative in view of their author's generous offer of the whole scheme as a free gift to the nation. An adequate description of the project was given by Mr. R. C. Reginald Nevill, B.A., L.B., at a meeting held in Caxton Hall, Westminster, last month; and from this we extract the following particulars:—

“Major Pawley's general idea is to create in Westminster, the immediate neighbourhood of the historic Abbey and the houses of Parliament, a centre and home for Science, Art, and Learning, and to erect buildings dedicated to this great object on sites which are not only from every point of view the most appropriate that can be found, but are also readily available.

Lambeth Bridge joins the Embankment on the Westminster side to a point at the southern end of Westminster Cathedral practically bisects this triangle. It is to this line I would direct attention. It forms, as it were, the axis of the whole scheme. It may even be continued across Lambeth Bridge, and then, taking a slightly northerly bend via Lambeth Road, it ultimately reaches the London Bridge Railway termini, thus joining east and west the two great railway termini of Victoria and London Bridge. It is Major Pawley's opinion that the execution of his scheme will so increase the land values of the area in question as almost to compensate for the widening of the streets and carrying out the improvement suggested. This, of course, does not relate to the erection of the buildings, which will be undertaken independently.

“Naturally the replanning of this area will displace a part of the population of the neighbourhood; but by an extension of the admirable housing scheme of the County Council which has been started in the neighbourhood of the Tate Gallery, and for which extension there is ample space, the population disturbed by the replanning could be accommodated within a stone's throw of their present dwellings.



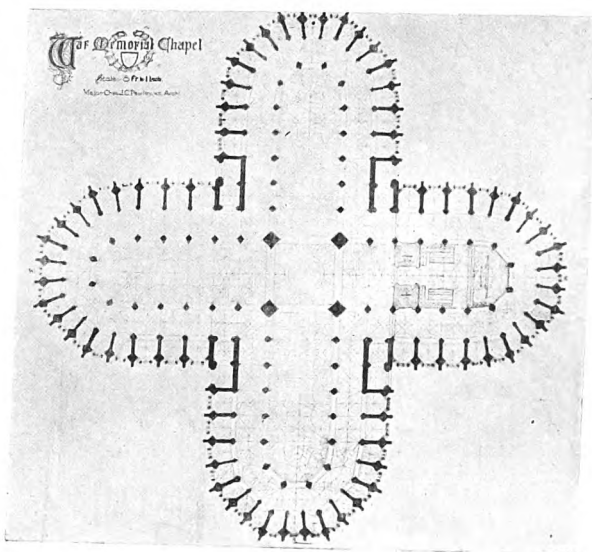
PERSPECTIVE VIEW OF PROPOSED MEMORIAL CHAPEL.

To carry out this idea, wide avenues and streets will be laid out and great piazzas or circuses opened up. In these avenues open spaces memorial groups or monuments may be erected dedicated to the achievements of our fighting forces, and to our Dominions beyond the seas. The rebuilding of Lambeth Bridge is also contemplated, designed as a fine memorial bridge and approach to this new city from the Surrey side of the river. One of the great features of this scheme is that it offers a unique opportunity for erecting new buildings so urgently required for the University of London.

A modern Ordnance map will show the area clearly. It will be seen that by taking Victoria Street, all Bridge Road, and the river Embankment, we have roughly an equilateral triangle. At the angle which faces to the west we have Westminster Cathedral, at the northern angle Westminster Abbey, and at the southern angle the Tate Gallery. Now, drawn from a point at which

“Now the position with regard to this particular area is as follows: The County Council have in view, I understand, a further improvement of the Embankment. Lambeth Bridge is practically unsafe and useless in its present condition, and has to be rebuilt. The County Council have further, I believe, a

scheme under contemplation for widening the approaches to the railway termini at Victoria Station, one of the most urgent and necessary improvements to be carried out after the termination of the War. The question therefore is, what is to be done with the intervening area—that is, the area within the triangle which I have indicated? Something will be done, and that shortly, because many of the leases are falling in within the next few years. The decision has, therefore, to be made within a very short time as to whether a really comprehensive and dignified scheme of replanning is to be adopted such as that which I propose to show, or whether this area is to be let for



PLAN.



uncontrolled development to private speculators. If, then, a scheme of replanning such as is now suggested be not adopted very shortly, the chance may be lost for ever, and the opportunity may never recur of reconstructing this area in a manner worthy of and consistent with its proximity to the heart of the Empire. If the scheme as now put forward is not considered appropriate, then the anxious and compelling inquiry, 'What is to be done with this area?' still remains unanswered. It is none the less a question which must receive a satisfactory solution if Westminster is to preserve its dignity and self-respect as the City of the Empire.

"The ground plan gives the outline of the principal sites for the proposed buildings, and shows also the main arteries of thoroughfare with the open spaces at intervals. The principal avenue, which is to be 120 ft. wide, follows the line already indicated running from Lambeth Bridge to the south end of Westminster Cathedral. For the purpose of explaining the scheme it is convenient to give this avenue a name, for which the 'Empire Avenue' will serve till a better be found. It is suggested that the 'Empire Avenue' should be continued across the river by the Memorial Bridge to take the place of Lambeth Bridge, this bridge being, like the avenue, 120 ft. wide and flanked by groups of statuary. The open space where the new bridge joins the Embankment offers a site for a memorial, and in like manner the circuses in the 'Empire Avenue' provide sites for similar memorials which can be dedicated to our fighting services and to the troops of our Dominions. There are also other circuses in the tributary streets to the main avenue, and the scheme even contemplates the replanning of the Vauxhall Bridge Road area, so that further sites for monuments are offered here. It should be borne in mind that even these tributary or collateral avenues are designed as noble thoroughfares only a trifle less ambitious in design than the 'Empire Avenue' itself, so that the new city would be laid out on a scale to which no other part of the metropolis can bear any comparison, and which may well rival or even surpass any other city in the world.

"Allusion has been made to the site for the University buildings of London. The site suggested is shown on the plan on the south side of the 'Empire Avenue' with a frontage to the River Thames. The river frontage of the site is 960 ft., and the frontage to the 'Empire Avenue' 1,390 ft., giving a total area of approximately 15 acres.

"It is very difficult to conceive any site in London where the University buildings could be placed to greater advantage. Apart from the dignity which any fine building must gain by possessing a river frontage, and by being situated at the junction of the Memorial Bridge with the Embankment, there are

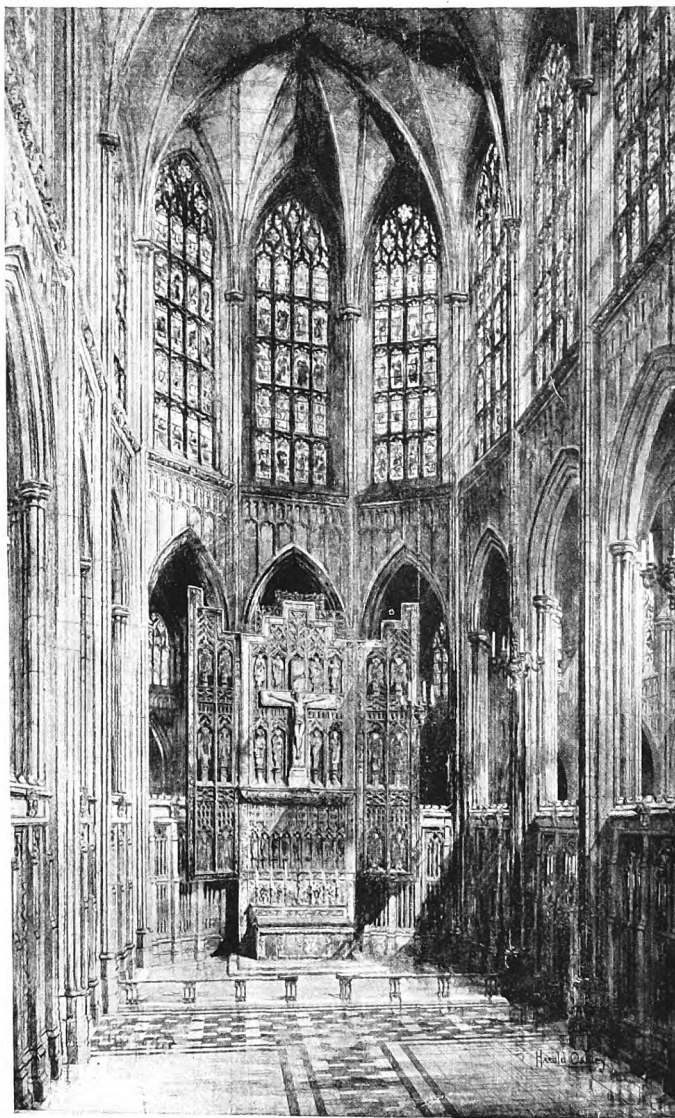
the associations which the University will acquire by reason of the close proximity of the Houses of Parliament and Westminster Abbey. In addition, this site possesses an altogether unique advantage in so far as it is here possible to add to these associations by creating the surroundings of the University and by erecting in the immediate neighbourhood other buildings dedicated to the services of the sciences and the arts. Of all buildings a University makes the most powerful appeal for approximate and harmonious surroundings and associations. On this site the University would be in intimate relation to the great associations and traditions of the past, and in the midst of a city whose construction is to represent and embody the combined and supreme efforts of the architects, sculptors, and other artists and artificers of the nation.

"Nothing could be more appropriate than that this city of learning and enlightenment which the scheme contemplates should contain provision for making good some shortcomings in our national life. Hence it is proposed to provide a theatre dedicated to Shakespeare, and specially designed for the performance of his plays and other classics of British drama, a noble hall for the presentation of the great masterpieces of music, and a great gallery worthy of contemporary British art. Major Pawley has already designed or has in hand the elevations and plans for all these buildings.

"This, it is suggested, should be one feature of the Memorial City. It is an adjunct, as it were, to the University. It is essential to make the scheme of intellectual and artistic education complete. With the lectures, libraries, and laboratories of the University, this provision for drama, music, and the plastic arts will make Westminster the fountain-head of a liberal education.

"There is yet another feature of the scheme which is of equal importance to the aims which have already been formulated. There are few of our great engineering and scientific institutions with homes of their own. Such impor-

tant bodies as the Iron and Steel Institute, the Institute of Mining and Metallurgy, the Institute of Metals, the Institute of Mining Engineers, the Society of Chemical Industry, the various gas institutions and associations, and a number of smaller societies, are without a suitable home where facilities for holding general and committee meetings are available, and where provision is made for library or even laboratory accommodation, and for similar conveniences essential for the pursuit of scientific knowledge. It is also most desirable that these institutions should be so placed that they are in a position to maintain an intimate relation with the University. They have a very real interest in encouraging and keeping in touch with post-graduate scientific research and in watching over the training in the expert



EAST ARM OF PROPOSED MEMORIAL CHAPEL.

scientific knowledge which will guide the future destinies of the great industries they represent.

"The suggestion is that the sites which will be available under this scheme will provide these institutions whose welfare is essential to the national industry and commerce with the opportunity of acquiring the accommodation which is so urgently needed. Considering the national importance of the functions discharged by these institutions it may well be urged that after the University their claims on these sites should receive preferential consideration.

"Bearing in mind the description which I have given of the scheme, I wish particularly to call attention to the perspective or birdseye view of the new city (see Plate IV). It is the key to the whole scheme. First notice the 'Empire Avenue' with open spaces for monuments. Then on the south side of the 'Empire Avenue' will be seen the site for the University buildings, giving these buildings the perspective. On the opposite of the avenue are the sites which will be in every way suitable to the scientific institutions referred to. By the avenue opening out of the first circus in a northerly direction Victoria Street is reached by Strutton Ground. Major Pawley has designed the buildings on the Victoria Street entrance to Strutton Ground, which will also be the Victoria Street approach to the new city.

"Continuing along the 'Empire Avenue,' we come to Vincent Square, which is of course to be preserved as an open space. On the far side of Vincent Square is a great picture gallery, which will have a frontage both to Vincent Square andauxhall Bridge Road, and would be the first building to open up the development of the latter thoroughfare. Major Pawley contemplates the sites for the Shakespeare Theatre and the Memorial Concert Hall as in the area near Strutton Ground. There is also in close proximity to Westminster Abbey the Gothic War Shrine, with its cloisters, which Major Pawley has designed. This, then, is the conception of our new city. Major Pawley has suggested Portland stone as the material in which the city is to be built, and that everything in design, execution, and material is to be of the very best available.

"In order to make Westminster one great and harmonious whole, Major Pawley has thought it desirable to present designs filling in a site where the present buildings are not in harmony with the dignity of the city. A building which he has designed for the purposes of the proposed War Museum or Government Offices, he proposes to place between the United Service Institute by Inigo Jones and Mr. Norman Shaw's Scotland Yard Buildings. Major Pawley's suggestion is that the present United Service Institution should itself form a wing of the building, and that Inigo Jones's design should be followed out through the rest of the building. These designs are, however, auxiliary to the main scheme, which radiates round the 'Empire Avenue,' and they are not necessarily an integral part. "More closely associated with the main scheme is Major Pawley's design for a War Shrine within the immediate neighbourhood of the Abbey. His idea has been to erect a Gothic building where light is to be the dominant note. Bearing this in mind, attention is directed to the three tiers of windows. To these windows almost infinite scope is given for stained-glass designs. Each window might even be a separate memorial. Major Pawley is indebted to Mr. Hallward for designs for three windows. The interior of the Shrine contains seventy-eight spaces, each of which is designed as a Memorial Chapel capable of dedication to those who have fallen in the War. On the side the Shrine provision is made for cloisters also to be devoted to memorials. The Shrine itself is designed to be a temple of the heroes of this War, and is dedicated to their glory."

## WATCHERS ON ST. PAUL'S.

THE story of the men who have been guarding St. Paul's Cathedral against air raids during the Great War forms an interesting episode, of which some record should be preserved. By a stroke of good fortune the years immediately before the War saw the installation of a new and elaborate scheme of fire-prevention in the building, making it as safe from fire as is humanly possible. Protection against incendiary bombs was all that could be afforded it, though we believe that expert opinion tended to the view that the effect of explosive bombs, other than those of the heaviest type, might not be very serious.

The Watch was organized in 1915, and has been kept in being during the larger part of the War, by Canon Alexander, treasurer of the Cathedral, and Mr. Mervyn Macartney, the architect, assisted by the clerk of the works and Mr. L. A. Turner, who has been indefatigable in his services as secretary. It has consisted of architects and other professional men, with guides, vergers, and workmen belonging to the Cathedral staff. These men, trained by the London Fire Brigade, have been on guard every night for more than three years, ten or fifteen being often present at one time, and stationed (with fire-hose ready) at the posts allotted them, when a warning was received. Many have attended two or three nights a week, and the whole country owes them a debt of gratitude for their devoted service. Through the cold and dark nights of three winters these men have been on guard in the national Cathedral, often compelled, if a late warning came through, to spend the whole night there between two busy days of work, beds being provided for such sleep as they could obtain. A system of telephones from the crypt to the various roofs has made for united action.

It was in September 1915 that the danger to the Cathedral first became pressing. At a quarter to eleven on the night of 8 September a Zeppelin was seen by the watchers on the roofs approaching rapidly from the west in the glare of the searchlights, and a great fire began in Wood Street, in the close vicinity of the Cathedral, which for two hours and a half illuminated the whole building, while thousands of people hurried up Ludgate Hill "to see St. Paul's on fire." On two other occasions—in June and July 1917—the Cathedral had very narrow escapes from the bombs of Gothas flying in broad daylight. Twice it was struck, at night, by anti-aircraft shells, one of which penetrated, with great force but comparatively little damage, the roof of the South Transept. On 13 June 1917 a small part of an explosive bomb which fell within a few yards of the north side of the building was thrown up on to the Stone Gallery, where a slight dint was made in the asphalt by the impact of it. This is the only mark which Germany has left on St. Paul's Cathedral.

In some instances, repatriated prisoners from Germany are, it is said, very much surprised to find that the Cathedral is still standing, for they had been assured of its complete destruction.

Late at night on Saturday, 9 November, on the eve of the armistice, Canon Alexander, who is said to have missed only one of the raids on London, paid a last visit to the Watch. The men on duty were reported high up above the dome, looking out across the City from the Golden Gallery. The Lord Mayor's Show had passed by during the day with tumult and shouting; but now in the deserted streets everything was still. Between the river mists and the quiet stars Wren's great masterpiece, untouched by the ravages of a cruel war, stood out safe and serene.



## OBITUARY.

MAJOR J. M. W. HALLEY, R.E. (F.R.I.B.A.).

It is with a deep sense of personal loss that we record the death in action of Major J. M. W. Halley, R.E. (F.R.I.B.A.), who, in the days before the War, was a frequent and valued contributor to the publications associated with Technical Journals, Ltd.—particularly *THE ARCHITECTURAL REVIEW*, wherein he wrote many delightful articles, including most of the essays that appeared in connexion with “The Practical Exemplar of Architecture.”

Major Halley was born in Glasgow forty-one years ago, and was educated at Hillhead High School. He served his architectural apprenticeship with Messrs. Leiper and Messrs. Burnett. He came to London about twenty years ago, and worked in the office of Messrs. Niven and Wigglesworth for a few years, after which he became assistant to Mr. Mervyn Macartney, Surveyor to St. Paul's Cathedral. He was well known among architects for his deep and intimate knowledge of English Renaissance architecture, and his skill and ingenuity in applying that knowledge to modern design. His design for The Hague Palace of Peace, for which he received one of the awards, and his design for the new Mitchell Library at Glasgow, which was placed on the short list, were his most sustained efforts. A small house which he built for himself, and named “The Ship,” in the Garden Suburb at Hampstead, aroused a good deal of professional interest.

He was deeply interested in St. Paul's Cathedral, and under Mr. Macartney he was intimately associated with the fine work of the Chapel of St. Michael and St. George. He wrote a very interesting paper on “The Rebuilding and Workmen of St. Paul's Cathedral from the Accounts,” which received the R.I.B.A. prize in 1914. He had also completed a book on Piranesi, which it is hoped will be published. We agree with a writer in “The Glasgow Herald,” that Halley's deep knowledge, fine taste, and great industry would have brought him high distinction in his profession if he had lived. He was twice married; his second marriage having taken place on his last visit home.

Particulars of Halley's brave end have now reached the family from a brother officer. The writer says: “After the glorious victory of the Lys, in which the three field companies of this division had excelled themselves, they moved forward to the Scheldt. . . . On the early evening of 24 October, Major Halley and another officer crawled out to the river bank to have a look at it; suddenly a sniper fired at them from the other bank, instantly killing the Major. His companion lay still for two hours and was fired at repeatedly, but not hit. Major Halley's body was afterwards recovered. The funeral service was held at the graveside, and was very impressive. There was a firing party of our



The Late  
MAJOR HALLEY

men, a bugler to sound the ‘Last Post,’ and four pipers from a kilted battalion played the ‘Flowers of the Forest.’ The divisional commander attended, with many staff officers and representatives from the different infantry battalions of the division. A neat wooden cross is being erected to-day. The wood for this cross was taken from some oak beams in an old windmill—this we thought appropriate for the Major, who was a great admirer of these weird-looking structures, which are so characteristically Flemish. We all felt when we left the cemetery that we had done full military honours to a gallant officer and true gentleman.”

Halley was wounded last year at Arras, and while on convalescent leave in London he called in to see us. Strange it was to see that one whose fate it had been to pose as a “languid and limp young man” at such æsthetic haunts as the Chelsea Arts Club should have changed into the alert, smart soldier he became. We saw him again (and for the last time) only a few weeks ago, just before he returned to France from a short leave. Halley, with his handsome appearance, dry humour, and imperturbable good-temper, was a prime favourite wherever he went, and to us it is inexpressibly sad that his smiling presence will cheer us no more.

PENDEREL-BRODHURST.—Killed in action on 1st October, Bernard Richard, 2nd Lieut., Royal Engineers.

THE above announcement records the death of a splendid young man and a most promising architect.

Bernard Richard Penderel-Brodhurst, second and only surviving son of James Penderel-Brodhurst, editor of “The Guardian,” was born on 4 October 1890. He was educated at St. Paul's School, and in 1910 was articled to Mr. Mervyn Macartney, F.R.I.B.A., architect to St. Paul's Cathedral. Three weeks after the outbreak of war he joined the 13th London (Kensingtons), was promoted to be corporal in three days and sergeant in seven weeks. He exchanged into the Artists' Rifles, and from that corps obtained a Commission in the Royal Engineers in July 1917. In April of 1918 he went to France; was wounded in June, but did not leave duty. On 1 October, as he emerged from a communication trench, he was shot at by a sniper, who missed him. He turned to

his officer companion with a smile, and the next instant he was shot through the head. He lived, unconscious, for three hours, and died with the smile on his face.

Such is the record of Brodhurst's life, or rather such are the bare facts. Those who knew him could add so much. Letters from his brother officers voice what all his friends felt of him, and would themselves have said.

“His men adored him, and would have followed him anywhere,” writes the officer who was at his side when he was



The Late  
2nd LIEUT. PENDEREL-BRODHURST.

killed; and, another: "His was the best type of bravery. He knew what shells and bullets could do, and feared them accordingly, but it never made any difference to the carrying out of his work." "We loved him, and revere his memory. We have lost a big soul in him, who gave his all for the cause." What could be added to words like these?

His talent for architecture may have been inherited from his grandfather, the late Humphrey Baker of Colchester, architect of the Friends' Meeting House in that town, who also did much church restoration in the district. When he entered Mr. Macartney's office he brought with him certain definite convictions as to "the styles," and those who worked with him soon became aware of his profound knowledge and love of the Byzantine, Romanesque, and Gothic methods. Thus quipped he wasted no time making up his mind, but went straight ahead with his work, which was entirely free from any vagueness or lack of decision. Undoubtedly he would have made a fine architect. Much of his work as a draughtsman appeared in the "Practical Exemplar" of THE ARCHITECTURAL REVIEW, but he did not belong to the school of ashy draughtsmanship or the winners of the great prizes. Brodhurst would never have won the "Prix de Rome," but he might well have built a Reims Cathedral. He possessed all the sensitive imagination of the mediæval craftsmen and all their absorption in one great ideal. He was a real mediævalist, one might almost say body as well as soul, for somehow his magnificent physique recalled those mighty crusaders who fought in the Temple Church; and it was in their spirit that he entered into this war.

His architectural knowledge made him specially valuable to the Royal Engineers; and he devised a light bridge, twenty feet long, light enough to be carried by one man, but strong enough to bear three men at once.

He was heir to the perpetual pension settled upon his ancestor, Humphrey Penderel, in 1665, for his services in consulting Charles II, and aiding his escape after the Battle of Worcester.

Brodhurst died within three days of his twenty-eighth birthday, and the first anniversary of his marriage to Miss Alfred Swain. His chaplain's words sum him up: "He was a good man through and through."

W. G. A.

## CORRESPONDENCE.

### MR. DAVIDGE'S MAPS OF OLD LONDON.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,

Mr. Davidge's maps of Old London are very interesting, but should not his Tudor map show the buildings of the Trinity House in Stepney and the road leading from there to Ratcliff Cross stairs, the first landing-place for London coming down the river?

The Trinity House was certainly there before 1618, and there were houses and booths at Ratcliff Cross to which the fishermen of the Thames estuary and Essex coasts brought their fish, and also houses along the south side of Ratcliff Highway. There were also some houses at Limehouse, for Davidge mentions (19 October 1661) that he met a Capt. Morshe, whose family had been resident close by there some 250 years.

In 1605 one of George Weymouth's crew was robbed by a Ratcliff landlord while waiting for his vessel to sail, and in

Sir Hugh Willoughby set sail from there, as Hakluyt mentions.

Sir Humphrey Gilbert was living at Limehouse in 1573-78, where he had a smelting business, trying to turn iron into copper, Sir Thomas Smith, from Saffron Walden, being his partner.

Edward Underhill was arrested in his house there in 1553 for a ballad on Queen Mary. (Lady Jane Grey had stood godmother to one of his daughters.)

The records of the Stepney Vestry from 1579 to 1594 still survive, and there was a Church-house there as well as the Church.

Yours faithfully,

Enfield.

HYLTON B. DALE.

## THE PAGEANT OF ST. PAUL'S CATHEDRAL.

THE story of modern London, says a writer in "The Sphere," is writ large in the stones of the metropolitan cathedral. There is no other building approaching it either in scale or conception in the British Empire. To Londoners it is the symbol of civic dignity, the crown of their city, a monument to national endeavour, and a Pantheon of momentous significance; for although the Abbey of Westminster holds the dust of kings, beneath the vaults of St. Paul's lie entombed Nelson and Wellington. The theory of modern London in relation to the expression of the Cathedral can be used advisedly; perhaps it was given to the architect, Sir Christopher Wren, to interpret into stone the forces which in the ensuing centuries were to mould the English into a mighty nation. Not only does the building signify the rebirth of the city after the disastrous fire, but it marks a step in the development of the race, and in its rich simplicity and masculine strength portrays the personality of its designer, even as the work of Winchester reveals the lineaments of William of Wykeham. This and more does St. Paul's convey. We enter from the west end and gaze at the *mise-en-scène*—according to mood, we are in London of the seventeenth century or brought into closer touch with the stirring events of to-day. We look around and conjure up visions of progress and humiliation. Marlborough has made his reputation, Wren has descended into the grave, Gay has died unpensioned. The Court of Queen Anne is succeeded by that of George I, with a crowd of German retainers, the second and third Georges rule, the American colonies are lost, and so the stage is prepared for the struggle with Napoleon. There is something of all this in the form of the building, something that stirs the imagination to the pageantry of history when the vibrant music of the organ resounds high in the dome or breaks in waves through the arcuations of the nave. Again, there is the music of pomp and circumstance in the clangour of the brazen tongues that speak defiance from the campanili insistent over the satellites in the lesser steeples. Napoleon is dethroned, Europe is at peace, Vulcan will rule henceforth. Steam is called into being, and from the distant Clyde the pulsations of beam engines propelling strange vessels stir the merchants of London. Through the long monotony of the Victorian era St. Paul's continues the centre of civic demonstrations. With the death of Wellington is buried the last of the eighteenth-century heroes, giving scope to the genius of Alfred Stevens, who, in a frenzy of inspiration, dashed off the design for the memorial on the diagram of the site issued to the competitors. Such thoughts crowd upon the mind in vivid sequence as we gaze enraptured on the gigantic labours of Wren. It is impossible to define how the associations of the Cathedral affect us other than by the obvious method of quoting historical facts. The truth, however, remains—in the heart of St. Paul's lies the soul of London.



## NOTES OF THE MONTH.

### *Old Westminster Streets.*

A report which has just been presented to the London County Council by its Improvements Committee upon the houses in North Street and Smith Square, Westminster, has more than common interest for students of old London (says Mr. Wilfred Whitten in "The Observer"). This small Georgian neighbourhood has a curious history. A few years ago much of it was slumdom, and streets which are now select of the select were fast sinking into the same social morass, or had long been given over to shabby gentility and lodging-house dismalness. In 1890 the Council acquired twenty-five houses in North Street and Smith Square, with a view to an extensive improvement scheme in this region, including Millbank. The crowbar was uplifted to destroy them. Then a strange thing happened. These houses began to interest a number of "the best people." Their nearness to the Houses of Parliament (all the streets are dominated by the Victoria Tower), to the Abbey, and to certain social and philanthropic rendezvous in Westminster, was shrewdly observed. The mellow beauty of the neighbourhood pleaded for it, and it was discovered that a few architects and artists had already settled there. These forlorn streets became eligible in their dotage, and then began the immigration which to-day explains the comeliness and choice seclusion. The Improvements Committee treated the Council to a little mild historical gossip. They stated that in North Street there is an unbroken row of these Early Georgian houses let as residences, and that these sixteen houses, together with nine in Smith Square, were built in the early part of the eighteenth century, and "form an almost unique group of property of this period of London." But to these houses must be added a large number in Cowley Street, Barton Street, and Great College Street. In these three streets, where the old houses have gone, new ones of rare architectural charm have arisen. By creation and re-creation a little district of singular grace has come into being, and it is good to learn now that North Street and South Square are safe until 1920. The odd thing is that a good deal of the old slumdom remains; nowhere in London can such strange neighbours be found as in a walk round Tufton Street, Dean Trench Street, and Gayfere Street. New houses, flats, and offices, built in ultra-modern solidity and taste, have been elbowing away old decrepit houses and decayed little town cottages. But the War has arrested the process, and the result is a comedy of juxtapositions.

### *Christmas Cards and Calendars.*

We have received from the Medici Society, Ltd., of 7 Grafton Street, London, W.1, a selection of their cards and calendars for Christmas and the New Year. Each bears upon it the reproduction of a fine work of art (printed either in colour or monochrome), the subjects embracing the whole wide range of ancient and modern painting. Produced in that perfect style which is associated with all that comes from the Medici Society, these cards and calendars will make an immediate appeal to all artists, connoisseurs, and other persons of good taste, who could desire nothing better to send to their friends as a souvenir of Christmas and the New Year. These cards and calendars are indeed perfect works of art, and it is astonishing that such fine things can be produced at prices that in no case exceed 2s. 6d. Some of the cards are priced as low as 3d. each.

### *Rebuilding the Verdun Battlefield.*

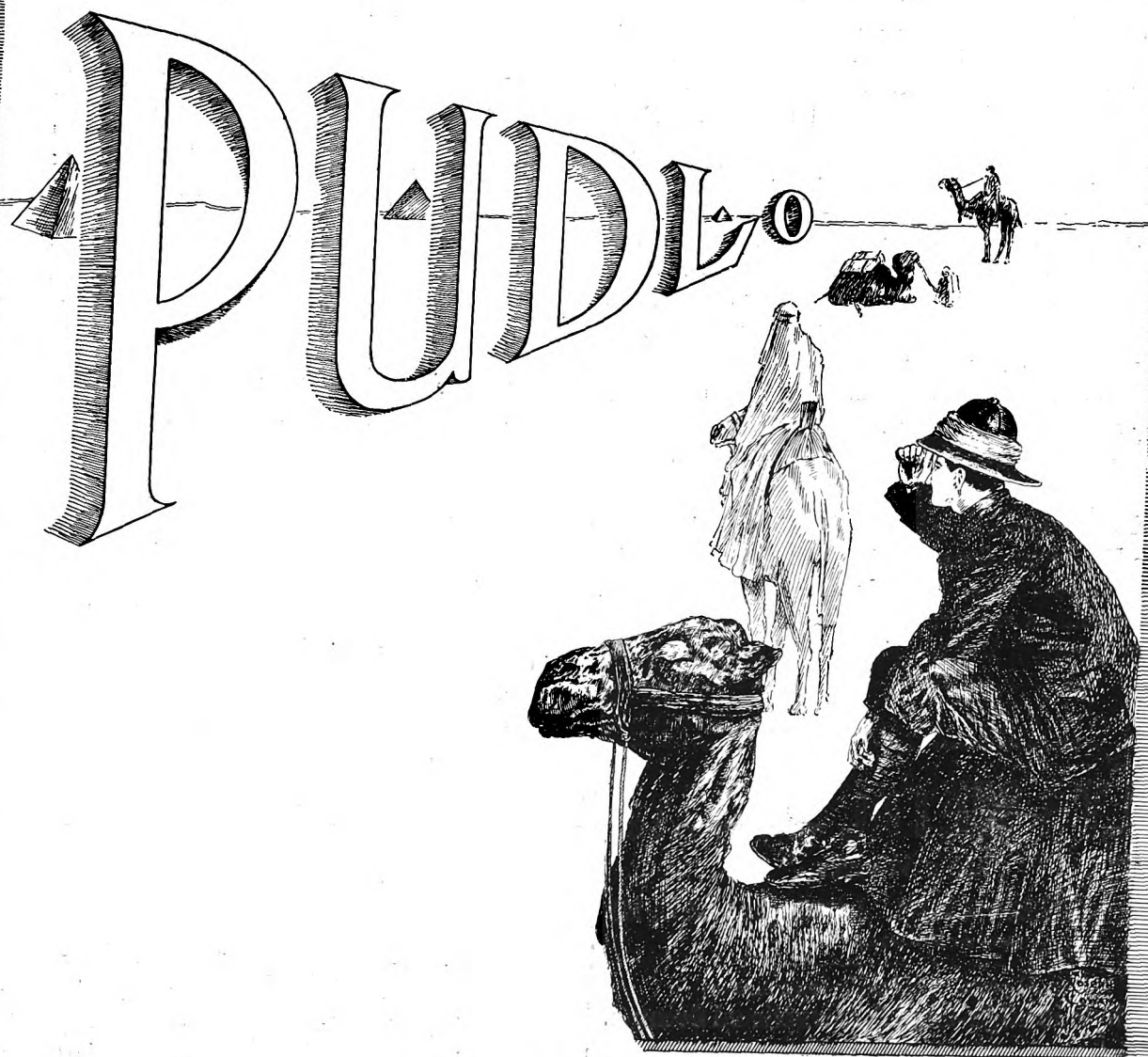
The work of restoration on the battlefield of Verdun has been entrusted by the French Minister of the Interior to the War Victims' Relief Committee of the Society of Friends. It will probably take fully two years. Much of the land is poisoned with gas shells, and much covered with concrete debris, while the inhabitants since 1916 have been scattered in many parts of France. The Mission has a scheme for rebuilding the shattered homes from the ruins of the battlefield. It is proposed to make concrete of the fragments of ruined houses, reinforced with strands of barbed wire. First a concrete floor will be laid; around it the sides of the house will be moulded in frames; and finally the whole house will be plastered over with cement and thus made solid and weather-proof. Gangs of workmen, moving from village to village, will put up these new houses. In some cases the very foundations of villages have been erased, and here new villages on garden village lines will be planned. The peasants whose homes have been damaged are entitled to an indemnity, but in the meantime the Mission are accumulating furniture, tools, pots, and pans for them, which will be paid for later.

\* \* \*

### *Status of the Architect.*

During the period of inactivity in the legitimate exercise of our profession, said Mr. Henry T. Hare in the course of his presidential address to the R.I.B.A., we are taking the opportunity of inquiring into the status of the architect. It is felt that, although the course of study and attainment required to equip an architect to carry out his duties efficiently is at least as severe as that required for other professions, from many causes the general public do not appreciate his position adequately. A very large amount of building is carried on either without an architect or under an entirely unqualified practitioner, thus bringing the profession into disrepute and leading to many abuses. The policy of the R.I.B.A. has been for many years to insist upon a very thorough course of training and education to qualify for membership, but unfortunately a large number of architects do not submit themselves to this course, and consequently do not belong to us; indeed, the difficulty of admission may be said to act as a deterrent. Is there any means by which the building public may be enabled to distinguish between the qualified and the unqualified? Is it practicable, short of actual compulsion, to ensure that every man who seeks to enter the profession shall be properly qualified by education and training to carry out the duties of his position to the satisfaction of his client and the benefit of the community? Have we, hitherto, properly correlated and adjusted the relative importance of the practical business and scientific side of our work with the historical and artistic aspects? Can any steps be usefully taken to organize and unify the profession? These and kindred questions are now being carefully considered, and the views of those competent to give opinions are being collected and noted with a view to so ordering the policy of the Institute as to lead to a general improvement in the position of the profession. In this connexion it is felt that architects have not hitherto adequately taken their part in public affairs, on many aspects of which they are peculiarly qualified to speak. We ought to have our representative in Parliament, and there are few local bodies which would not be strengthened by the addition of an architect member who would concern himself with the building projects of the district and its amenities.

# AS DRY AS THE DESERT.



## COTTAGES.

The various authorities are insistent that the houses of the "workers" shall be free from dampness.

For instance, the National Housing Council recommends that an impervious layer should be placed under all floors to save the health of the inhabitants. The recent "Memo. for the use of Local Authorities" recommends brickwork covered with cement as an economical form of construction, and also suggests the prevention of rising dampness from under the floor boards.

No method of obtaining these desirable qualities is so simple, and yet so effectual and economical, as Pudloed Cement, for Pudlo makes cement absolutely waterproof.

We have compiled a booklet which treats of these and several other uses of our product in relation to Cottage building. Ask for Booklet-15, free.

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J. H. KERNER-GREENWOOD, Managing Director.



## NOTES OF THE MONTH.

### *Dryburgh Abbey for the Nation.*

Dryburgh Abbey, recently given to the nation by Lord Glenconner, is situated in south-west Berwickshire on the River Tweed, about four miles from Melrose. Originally a remarkably fine example of the Early English and Transitional Norman manner, it is now a mere fragment of picturesque ruin. On many occasions during its long career it has suffered cruelly at the hands of the despoiler. Founded in 1150, probably by David I, it was almost completely burned down by Edward II, in 1332. Partly restored by Robert the Bruce, it suffered again, in 1385, under Richard II. Great damage was done in 1544 by Bowes and Latoun; but its ruin was finally completed by the Earl of Hertford's expedition in 1545. There is a touch of irony in the fact that, shortly afterwards, the Earl was appointed by patent "Protector and Governor of the King's Realms." He was beheaded on Tower Hill, however, in 1552. Apart from its interest as an historic ruin, Dryburgh Abbey is notable by reason of its containing the tomb of Sir Walter Scott, who was buried here on 26 September 1832. The ancient walls also shelter the remains of Lockhart, his biographer. There is something singularly appropriate about the last resting-place of the poet who, in his works and in his life, did so much to revive the romance and glamour of mediæval times.

\* \* \*

### *Concrete Ships.*

In the course of an interesting communication on the above subject, Mr. J. H. Kerner-Greenwood, after referring to the recent paper on concrete ships at the Concrete Institute, says: "At present, concrete as we know it must be used, and the general opinion evolved during the discussion . . . was

against renderings and washes, and that the concrete itself should be made waterproof. . . . To prevent 'fouling,' which increases the resistance of the water, there were several suggestions for giving the concrete a smooth face. One speaker thought that the concrete face should be ground down after the removal of the forms. This would necessitate great care in grading and mixing the concrete, and the use of a cement waterproofer to eliminate voids and prevent the presence of orifices. . . . For some years terrazzo workers have used my product for obtaining a polish on cement surfaces, for they find it is the only method which will withstand the acid-laden air of large towns. Experiments are being made in several countries with Pudloed concrete, with the dual purpose of waterproofing and polishing the exterior hulls of concrete ships. So far, I am allowed to say that the lubricating action of the powder which is given to the aggregate when mixing the concrete surprisingly eliminates the voids, as previously proved by several experiments made at the Engineering School of Cork University a few years ago. I shall be glad to send any reader the Book of Tests, containing tension, compression, and percolation tests made by such world-famous experts as Faija and Kirkaldy. The latter tested Pudloed cement after one year and after two years, and proved that the cement was slightly strengthened thereby."

\* \* \*

### *Trussed Concrete Steel Company's New Offices.*

The War Cabinet Committee on Accommodation having requisitioned the offices of the Trussed Concrete Steel Co., Ltd., in Caxton House, Westminster, for the housing of one of the Government Departments, the company has taken new offices at 61 Truscon House, Cranley Gardens, S.W.7, to which address all communications should henceforth be directed.

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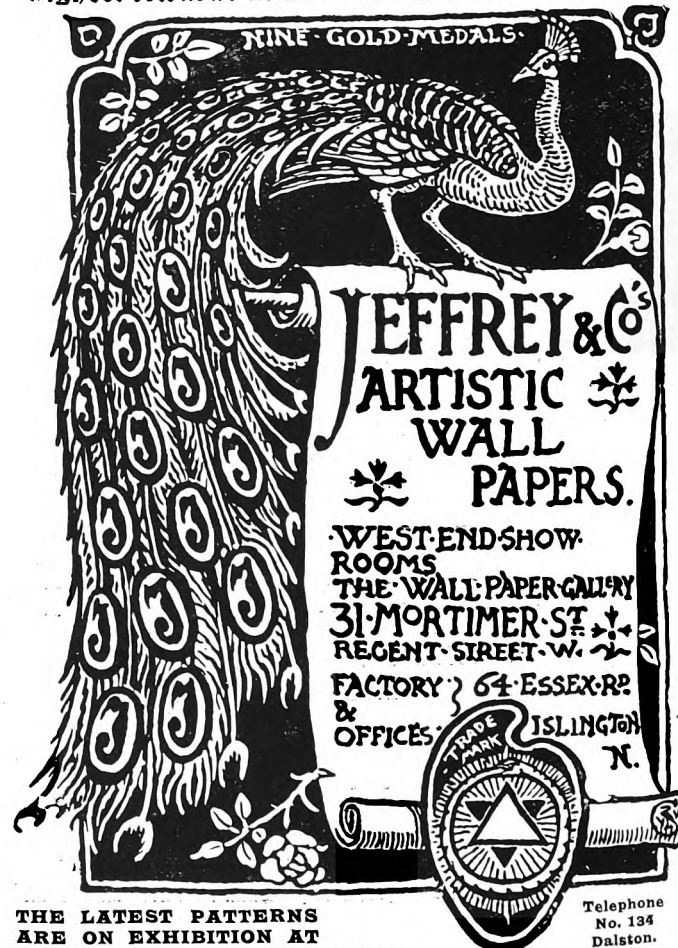
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# PROGRESSION



HE "Compleat" Contractor does not exist. The progressive contractor is aware that there is no finality about his craft. That is to say, he is a very different type from "the man who knows it all."

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The former keeps his mind receptive, sympathetic, responsive—is continuously enlarging his horizon, augmenting and improving his resources. He respects the wishes of his clients, and is able to interpret them in the light of comprehensive technical knowledge, of versatile practical experience, of wide outlook.

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Many an excellent scheme or detail is ruined or thwarted through the inability of the contractor to understand it intelligently or cope with it competently.

A visit to the contractor's works will convince the Architect of the adequacy (or otherwise) of his facilities; and an interview with the contractor's staff will reveal whether or not its members are imbued with the spirit of progression, or whether they are indifferent to it. Personal keenness to render the utmost assistance that practical experience can yield or suggest is the distinctive note of the progressive modern contractor.

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## NOTES OF THE MONTH.

### *Birthday Honours.*

In the Birthday Honours List, published recently, the names of chief interest to readers of this magazine are: Baron St. Davids, who becomes a viscount, and who is a member of the Road Board; Baron Rhondda, who also becomes a viscount, and was formerly President of the Local Government Board. Mr. J. I. Macpherson, M.P., who is made a Privy Councillor, was Chairman of the Scottish Land Inquiry Committee; Mr. Robert McAlpine, J.P., head of a firm of public works contractors, receives a baronetcy; and the following are awarded knighthoods: Mr. Frank Baines, C.B.E., M.V.O., principal architect of the Office of Works; Mr. J. B. Ball, Controller of Timber Supplies; Mr. T. O. Callender, manager of Callender's Cable and Construction Co., Ltd; and Mr. Archibald D. Dawnay.

### *Architects and War Service.*

Acting on a suggestion of the Architects' War Committee, the Council of the Royal Institute sent on 16 May a deputation to wait upon Sir Auckland Geddes, and discuss with him the possibility of securing technical employment in the Services for architects who will be called up under the Act extending the age for military service. In the unavoidable absence of Sir Auckland Geddes, the deputation was met by Colonel Scovell and other officers in the Army, Navy, and Air Force. The deputation was very sympathetically received, and there seems a fair prospect that the proposals of the deputation may take effect. All architects who are affected by the extension of the age limit are asked to communicate with the Hon. Secretary of the Architects' War Committee, 9 Conduit

Street, London, W., in order that they may be communicated with in due course.

### *Obituary: Mr. F. R. Farrow, F.R.I.B.A.*

We greatly regret to record the death, on 17 June, at the age of sixty-two, of Mr. Frederic Richard Farrow, F.R.I.B.A., editor of "The Architect." Mr. E. Swinfen Harris, who found him "a firm and true friend for between forty and fifty years," writes in our contemporary: "Besides his own household, where he leaves a widow and three daughters to mourn their loss, there will be very many who will miss his cheery smile and hearty hand-grip, and none can do this more than the writer of these lines, who has known him intimately, both professionally and privately, for so many years, one who has worked beside him, travelled with him, both at home and abroad, and seen him in so many and varied positions of life, and can look back upon it all without recalling aught but the memory of an honest and honoured loyal English heart." Our own impressions, derived from casual, but always cordial, contact with Mr. Farrow, convince us that this fine eulogy is thoroughly justified.

### *Order of the British Empire for Architects.*

The following members of the Society of Architects have been appointed by His Majesty the King as Officers of the Most Excellent Order of the British Empire for services in connexion with the War: Captain Henry Leon Cabuche, Assistant Controller Department of Engineering, Ministry of Munitions; Charles Tamlin Ruthen, Esq., F.R.I.B.A., Deputy Controller of Accommodation and Chief Inspector H.M. Office of Works.

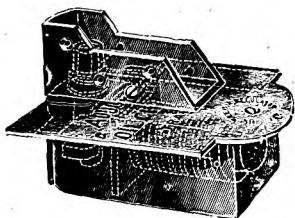
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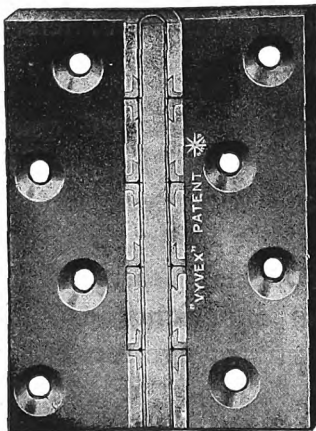
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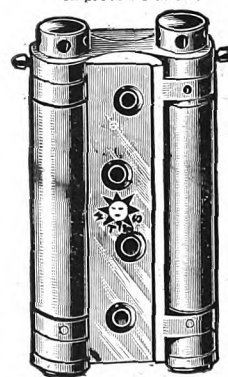


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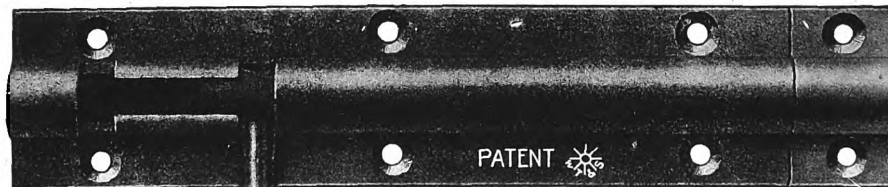


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In the concrete cottage competition which was organised by the proprietors of "Concrete," several of the competitors specified Pudloed cement flat roofs. The cost of the cottages was not to exceed £125 (pre-war price).

In a recent Publication entitled "Concrete Cottages," it is stated that for concrete cottages, a concrete roof 4-in. thick with light reinforcement is sufficient.

The Pudlo for such a roof costs from 1/6 to 2/- only per yard super.

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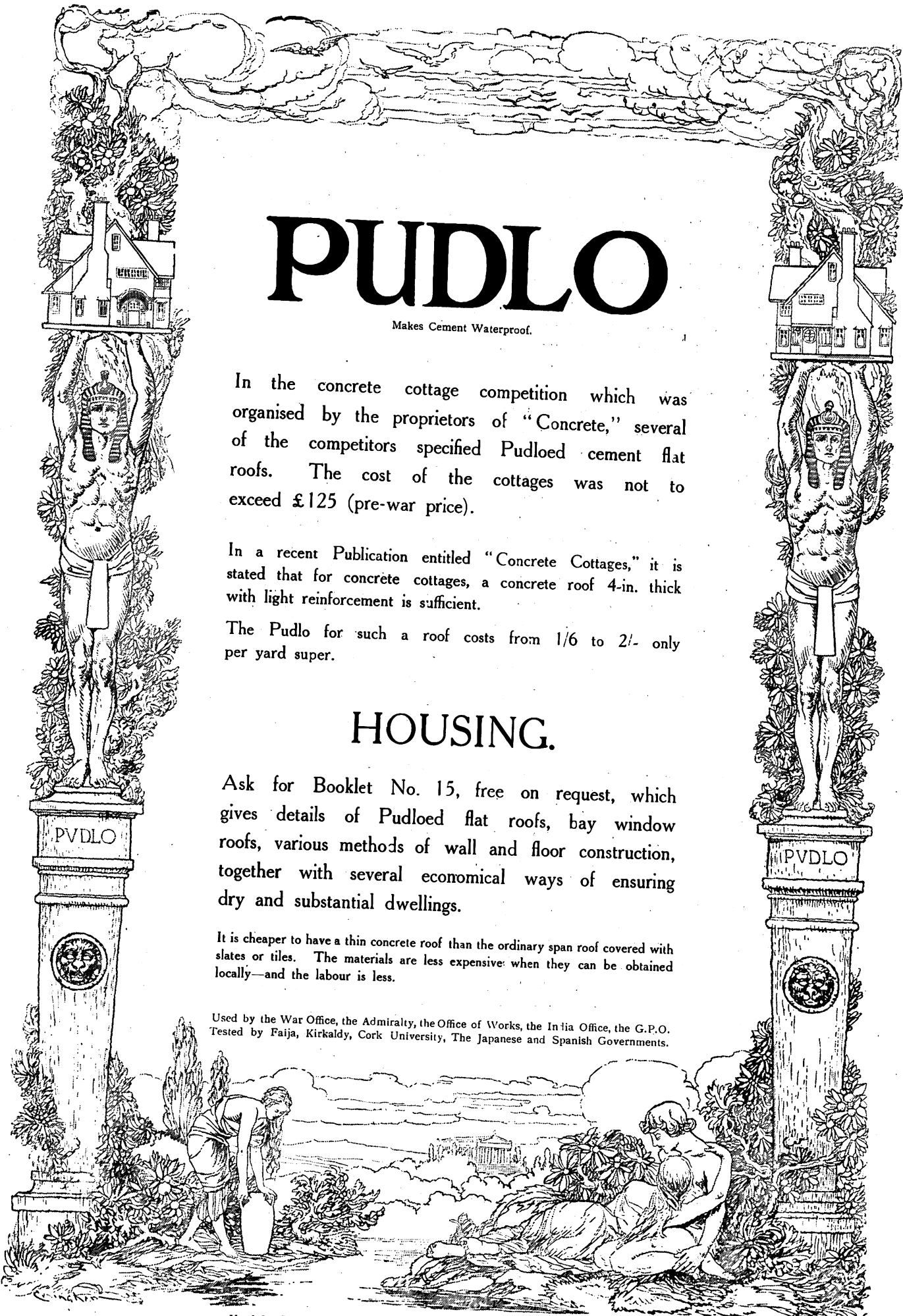
It is cheaper to have a thin concrete roof than the ordinary span roof covered with slates or tiles. The materials are less expensive when they can be obtained locally—and the labour is less.

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## NOTES OF THE MONTH.

### *Should Architects Advertise?*

Should architects advertise? According to our contemporary, "The American Architect," the Illinois Chapter of the American Institute were going to raise the question at the convention of the Institute, which was to be held at Philadelphia last month, when, no doubt, the matter was thoroughly debated. So far as can be gathered from our contemporary's leading article on the subject, the American Institute is even more strict than our own on this "question of ethics," as it is called; for it appears that not only are architects forbidden to "sign" their buildings, but that at one time an attempt was made "to characterize as advertising any illustrations of the architect's work in the architectural Press." Naturally, this attempt failed ignominiously, and its revelation that extreme delicacy may amount to disease caused a recoil, of which the effects may become apparent at the meeting at Philadelphia. Our contemporary does not dogmatize on the matter, but contents itself with putting a series of Socratic questions, of which these two are the most poignant: (1) "If an architect has some specially developed service to offer the public, is there any reason why he should not let the fact be known, so long as he pays for his publicity just as any other person does?" (2) "Is there any reason why architects cannot be broad- and fair-minded in their dealings, keeping abreast of the times instead of remaining in the rut of a custom which might, perhaps, be more honoured in the breach than in the observance?" At the present moment we do not care to discuss this delicate question of advertising. We would rather suggest it as a good subject—which the Americans have made topical—for debate at a future "Informal Conference" at the Royal Institute. Who will be bold enough to open the debate with an affirmative proposition?

\* \* \*

### *St. Mary Woolnoth and St. Sulpice.*

It is rumoured that the church of St. Mary Woolnoth, in Lombard Street, is again threatened with extinction. We trust sincerely that the would-be destroyers may not have their wicked way, for the church has many claims to preservation. It would have been ruthlessly destroyed some years ago, when a Tube railway station was built near it, but for the intervention of Sir H. C. Richard, K.C. St. Mary Woolnoth, which was built by Hawksmoor in 1727, has more originality than beauty, and has been rather fatuously compared with the church of St. Sulpice, Paris, which it resembles in being a church, but in no other respect. St. Mary's had a solid, flat, close façade, whereas that of St. Sulpice is liberally pillared and arcaded or colonnaded on two stories. St. Mary's is noted for its very peculiar tower, which is almost as wide as the church, but has very little depth, and is surmounted by two small turrets that look as if they had been added as an afterthought to graduate the skyward ascent. The turrets of St. Sulpice flank the building, and rise in two stages, a round crowning a square. The authority who makes the comparison goes rather widely astray in some other particulars. Having imagined the resemblance, he is anxious to absolve Hawksmoor from a suspicion of plagiarism. Servandoni, he says, did his work at St. Sulpice some years after St. Mary Woolnoth was completed. He did: he completed the front, with its fine portico, in 1745—a trifle of eighteen years after. But our author conveys the impression that Servandoni was the author as well as finisher of St. Sulpice, of which, however, the first designs were made by Levau, and the first stone was laid by Anne of Austria in 1655. Gittard and Openhard

carried on, but the work languished for want of funds until, in 1742, the rector, Languet de Gergy, raised funds by a lottery. Afterwards Servandoni was called in; but the two turrets were raised by Maclaren in 1749, and the northern one is as Chalgrin left it in 1777. It is 210 ft. high, and three bells were placed in it in 1824, the heaviest weighing 12,500 lb. Servandoni's portico comprises a double range of Doric columns 40 ft. high, supporting a gallery and colonnade of the Ionic order. A pediment above the gallery was destroyed by lightning in 1770, and a balustrade was substituted. It was rather cruel to bring our poor little St. Mary Woolnoth into a comparison which turns out to be sheer contrast.

\* \* \*

### *A Note on Blake.*

A Blake boom (says "Diogenes" in "The Architects' and Builders' Journal") had been long anticipated. Our kinsmen and allies in the United States had, for a quarter of a century or more, taken a keen interest in the work of this strange genius; and, sooner or later, American interest in works of art finds expression in high prices at the sale-rooms. Hence the extraordinary sums paid for Blake lots at a recent sale could have surprised nobody who, being aware of the American enthusiasm for Blake, knew also that an American collector would scorn to let expense interfere with his hobby. Possibly Blake's eccentricity appealed more strongly to the Americans than to us. They rather like a "crank." We, more conventionally inclined, mistrust eccentricity, and are rather disposed to penalize it. Not until Ruskin, Rossetti, and Swinburne pronounced Blake's eulogy (Ruskin thought Blake's management of light superior to Rembrandt's) was it fully recognized in this country that our fathers had neglected and despised a genius of the first rank; and it is reported that at the recent sales there were old dealers who confessed themselves staggered at seeing hundreds of pounds paid for lots that a few years ago would hardly have commanded as many pence. Gilchrist's life of Blake, published in 1863, did ample justice to the poet-painter's splendid genius and fine character, yet failed to correct the public impression of him as a half-witted person, whose work had in it no sound core or vital principle. There are still those who regard Blake as an inspired lunatic; and the most convincing argument that this view is out of date is the value set on his work in the sale-room. To the Philistine mind, "a thing of beauty" is esteemed commensurately to "its price in the market." In his own day Blake had a few ardent admirers—Flaxman and Linnell, for instance. Henry Fuseli got for him several important commissions from the publishers, who, in most instances, made but a poor return on their outlay. Linnell gave him employment in his old age, and thus saved him from falling into abject poverty. Books illustrated by Blake did not sell well, except in the instance of Blair's "Grave," in which, however, the illustrations designed by Blake were not engraved by himself, but by Schiavonetti, whose bold and free renderings were more to the public taste than Blake's less commonplace method of engraving. Yet, until within ten years of his death, in 1827, at the age of seventy, he was largely engaged in engraving the designs of other men—for example, thirty-seven plates for Flaxman's Hesiod—but he nevertheless worked industriously in pursuit of his aim to be a "complete artist." He must needs do everything himself—write the poem, design and engrave the illustrations, bind and publish the book. Yet he could not say, "Alone I did it," for he had a most devoted helper in his wife, who had been Caroline Boucher, and whom he had married at Battersea in 1782, when he was in his twenty-fifth year.

[Continued on page xviii.]

# Science Buildings



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## NOTES OF THE MONTH.

She was then wholly illiterate—could not so much as sign her name to the marriage register; but Blake taught her to read and write, to print his engravings, and to colour them. When he opened his shop (whether at Poland Street or at 3 Fountain Court, Strand) she was his saleswoman. Unlike most wives wedded to geniuses, she had a profound belief in him, and their married life, although unblessed with children, was supremely happy. "Songs of Innocence," completed in 1789, and "Songs of Experience," in 1794, would be greatly prized even if they had far less intrinsic merit, because they were so entirely the work of a man and his wife.

### *Demand for Timber after the War.*

The first demand of the belligerents after the declaration of peace will be for wood, says Dr. Edward Ewing Pratt, chief of the Bureau of Foreign and Domestic Commerce in Washington, who estimates that the lumber camps of the United States will send over £200,000,000 worth, and that Canada, Russia, Sweden, Norway, Finland, and Austria will also contribute largely. "The prospects for Canadian and American lumbermen are very promising. The rebuilding of Poland and Western Russia will absorb Russian energies for some time after the close of the war. Germany is using up her forest reserves, while Norway has long been over-cutting her annual growth. The greatest European competition will therefore come from the mills of Sweden and Finland. These countries are icebound during six months of the year, usually from October to May, so that the lumbermen of America will readily see the possibilities and responsibilities that lie before them."

### *A Large Scheme of Building Extension for Bristol University.*

At a recent meeting of Council of Bristol University Mr. Henry H. Wills formally handed over to the University the title-deeds of the greater part of the Royal Fort property, his purchase of which from the Tyndall trustees was completed on 29 September last; as well as the title-deeds of an adjoining piece of land on the opposite side of Tyndall Avenue; the whole amounting to about nine acres of valuable building land, immediately adjoining the existing University property and occupying one of the most conspicuous sites in the whole of Bristol. By this act of generosity the area available for the buildings of the University is now extended to a total of over thirteen acres, which, as the Vice-Chancellor remarked at the meeting, the University is not likely to want to exceed for some centuries to come. Mr. Wills exhibited a block plan, prepared by Messrs. Oatley and Lawrence, as a suggestion for the distribution of future buildings on the central part of the site, viz., that occupied by the Royal Fort House and grounds. In its general features, the plan suggested the distribution of buildings round a large quadrangle, the length of which would be upwards of five hundred feet, or double that of the famous Christ Church quad at Oxford. Council accepted the architects' suggestion as to the site for a future new department of physics and for a future residential college, the students inhabiting which will enjoy a singularly favoured situation. The piece of land to the west of Tyndall Avenue was further placed for the present at the disposal of the botanical department for an extension of the existing botanical garden. The series of sites now in possession of the University will greatly

[Continued on page xx.]

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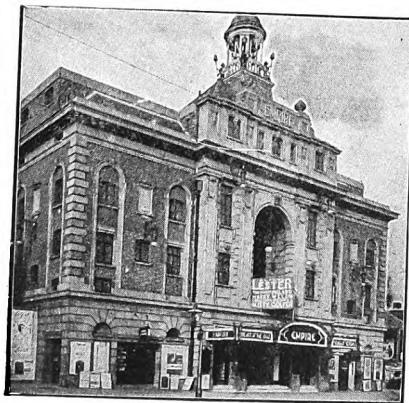
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## NOTES OF THE MONTH.

increase its importance. Including the new Baptist College, which is in association with the University, an unbroken series of collegiate buildings will eventually extend from the palatial front in Queen's Road, which the city will equally owe to the liberality of the two brothers, Mr. George A. Wills and Mr. Henry H. Wills, up to the very summit of the hill that is now crowned by the Royal Fort House. Messrs. Oatley and Lawrence's suggested scheme provides for the retention of the Royal Fort House, which is not only a valuable example of eighteenth-century architecture and decoration, but also a document in the civic history of Bristol.

\* \* \*

### *Gossip about Wood-engraving.*

Writing under "Here and There" in his usual entertaining style, "Diogenes," in a recent number of "The Architects' and Builders' Journal," says: "There can be no question that wood-engraving at its best was an admirable art; but it had its drawbacks. If, as happened very rarely, the artist was his own engraver, he could not, at all events, complain of the engraver's misinterpretation of the drawing—or, rather, he would be apt to deal more leniently with the culprit. It was inherent in wood-engraving that it offered so many opportunities for dispute as to the methods of translation. Few artists in black-and-white had sufficient knowledge of the technique to draw exactly the lines to be engraved. Much, especially in shading and hatching, had to be left to the discretion of the engraver. If he were a master of his art, he could improve on the drawing; if he were but average, he could easily ruin it—which, to do him justice, he commonly did. And the other difficulties of the medium were not easily surmounted by the artist. The block on which he had to draw was of an awkward thickness to handle, and he had to limn everything in reverse on the French-chalked surface of the box-wood. Very often this chalk ground was badly laid, or it flaked off under too heavy a touch, or was refractory to the kiss of the pencil; putting the engraver fairly on his mettle to discriminate between intention and effect. Sometimes the artist forgot to reverse, and the engraver failed to detect this want of foresight. Typical results: two dames of high degree shaking hands with the nicest observance of the Court etiquette of the period, except that they were doing it with their left hands; or two athletic and fiercely moustached gentlemen fighting a desperate left-handed duel; or a backward-running inscription on a book or a building. To avoid such misadventures, a careful and methodical artist (there have been such freaks) would present his block to a mirror, thus getting some idea of its ultimate appearance. Even Sir John Gilbert, I have heard, sometimes forgot to reverse, notwithstanding his vast experience of drawing on the wood. Probably he drew on thousands of blocks, and he commonly did most of them in a hurry—'while you wait.'"

\* \* \*

### *Southwark Cathedral.*

Mr. Charles J. Blomfield, F.R.I.B.A., has been appointed consulting architect to the Dean and Chapter of Southwark Cathedral.

\* \* \*

### *An Appointment.*

Mr. Frank Biggin, who has been associated with the Brightside Foundry and Engineering Co., Ltd., for thirty-six years, has been appointed a director of the company.

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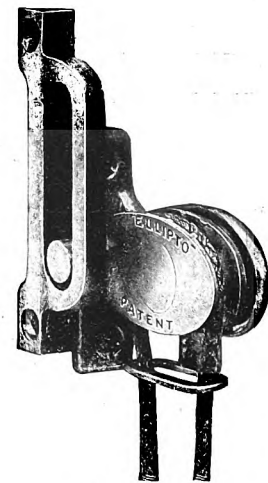


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## NOTES OF THE MONTH.

### *Winged Victories and Demeters.*

Another Winged Victory, and a temple containing a colossal statue of Demeter, are among the finds in the ancient sites of Cyrenaica which "The Times" correspondent thought worth a cablegram from Rome. He is not alone in this estimate of the urgency and value of an essentially peaceful item amidst the welter of war news. It is a welcome and cheering reassurance that art is not dead, however deeply it may have been buried in Cyrenaica, the vaults of the British Museum, and elsewhere. One could almost wish, however, that the excavators would, for a change, unearth something less easy to identify, something of more speculative character, than these eternal Winged Victories and Demeters, which are all equally beautiful, because they are all so true to type that one begins to suspect that show-room art is a less modern institution than the outcry against it would have us suppose. Winged Victories and Demeters, guaranteed correct in every detail, must surely have been on sale at the ancient Greek stores. Small effigies of Demeter, for the mantelpiece, could probably be bought for a drachma or less; but one can only conjecture this, since these images must have been of the plaster that perisheth. Demeter would be a favourite subject with the respectable family shopkeeper, if for no better reason than that she was well clad. Also a child could greet her with the joy of recognition, because none of the heathen deities is more easy to identify. "Around her head she wears a garland of corn-ears or a simple riband, and in her hand she holds a sceptre, corn-ears, or a poppy, sometimes also a torch and the mystic basket." She is Ceres of the pantomime; and "Persephone, who returns to her mother, is the corn which rises

from the ground and nourishes men and animals." If one had any belief in omens, portents, and such wise sayings, it were not for nothing that Victory and the goddess of plenty were simultaneously discovered! *Adsit omen!*

\* \* \*

### *"The City of the Springs."*

Under the above heading a correspondent of "The Times" contributes to that paper a delightful article on Bath, from which the following extracts are taken: There is a city in the West, says the writer, which pours riches into your weary soul; and perhaps there is only one which does it just in this fashion. Lord Rosebery said once—we quote him because he is the best of judges: "There is no other place in the world that I know of where you can walk along a street and be quite happy simply observing the architecture of that street, but that is the case in Bath." Bath is our city then, only we are not thinking of it as a Bethesda for aching joints or muscles, but as a living work of art, and also a fountain of the art of living. The men who made it were generous and sage. They rose above the obvious; they saw that if you want to cure the body you must make noble pleasure-houses for the mind. What they did was not only brilliant, but—a far harder feat for Englishmen—it was consecutive. You have the feeling that a human effort reached out here clean and free, and hit the mark, not once, but every time. Let us lift the impersonal veil from those great men who made so much of Bath, the two John Woods; it is a monstrous sign of our indifference to beauty that not one person in ten thousand ever hears their names until he finds them in a Bath guide-

[Continued on page xxviii.]

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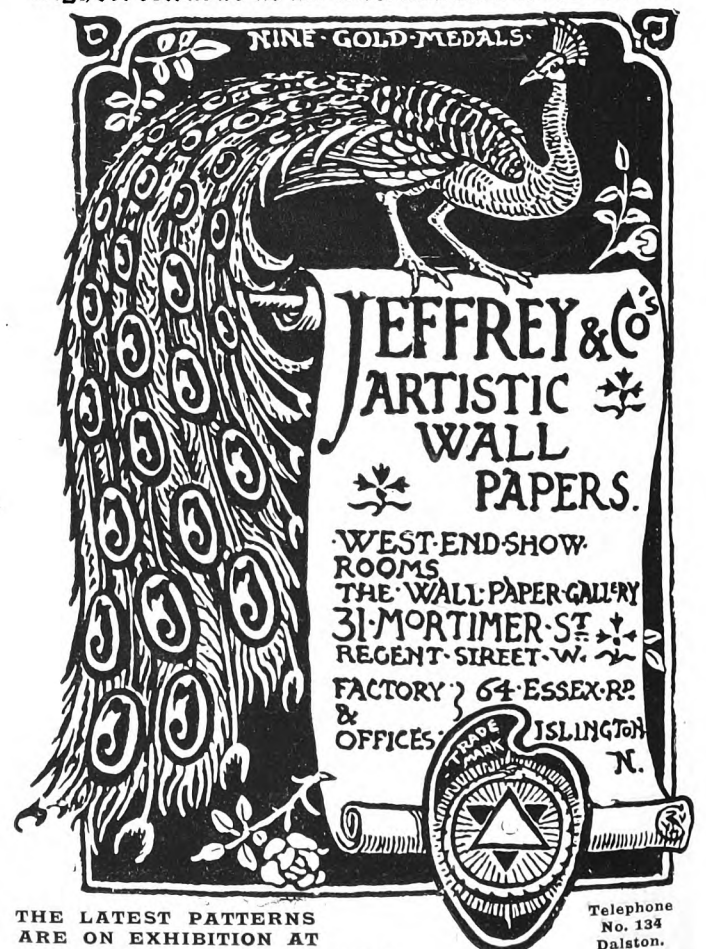
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## NOTES OF THE MONTH.

book. When John Wood went there in the early eighteenth century he seems to have had the liveliest vision of the old Roman city clustered round its hot springs. He and his son went back to antique types, but they breathed a vivacity into them which the Romans hardly knew.

This is the surprising magic of their work. You might suppose, if you heard of a great watering-place planned in the mid-eighteenth century, and built from end to end in stone, that the thought of it would lie heavy on your pillow at nights, like another Versailles. It might be perfect, but it would be limited; if it were very stately it would certainly be cold. So many of the great houses of that time seem to express nothing beyond the spirit of possession; they grip the soil relentlessly, and suggest boring, exclusive pleasures. But when you close your eyes in Bath—perhaps a middle-aged Englishman may be excused this rhapsody, as the great majority of his countrymen are still as ignorant as he was until the other day—you can call up a series of fine, clear-cut forms, and they will be images of rhythm and animation even more than of repose. Say what you will, there is a peculiar spell about these curves of stone, when an artist makes them. They are at rest, but with a rippling movement; they put no question, but hold their secret themselves. A secret of pure æsthetics, no doubt. But if you press—as people always do—for an answer in other terms, and ask how Bath manages to be so complete without being narrow, the simplest answer is probably the best—because it is a town. There is a real idea of “joy in widest commonalty spread” behind these converging forms. Circuses, crescents, are uniting. Life is a conversion; you feel, as you do nowhere else save in Rome or Venice, that large numbers of agreeable people have settled here to enjoy

each other's company. Perhaps that is why there seems no yawning difference of tone between the dwellings of the rich and the dwellings of the poor. As likely as not, one of the bits you most treasure in memory will be some corner in a “slum.”

\* \* \*

### *Change of Address.*

Their offices at Regent House, Kingsway, having been commandeered by the Government, Messrs. Trehearne and Norman are accommodated temporarily at 68 Lincoln's Inn Fields, W.C.2. The telephone number is Holborn 896.

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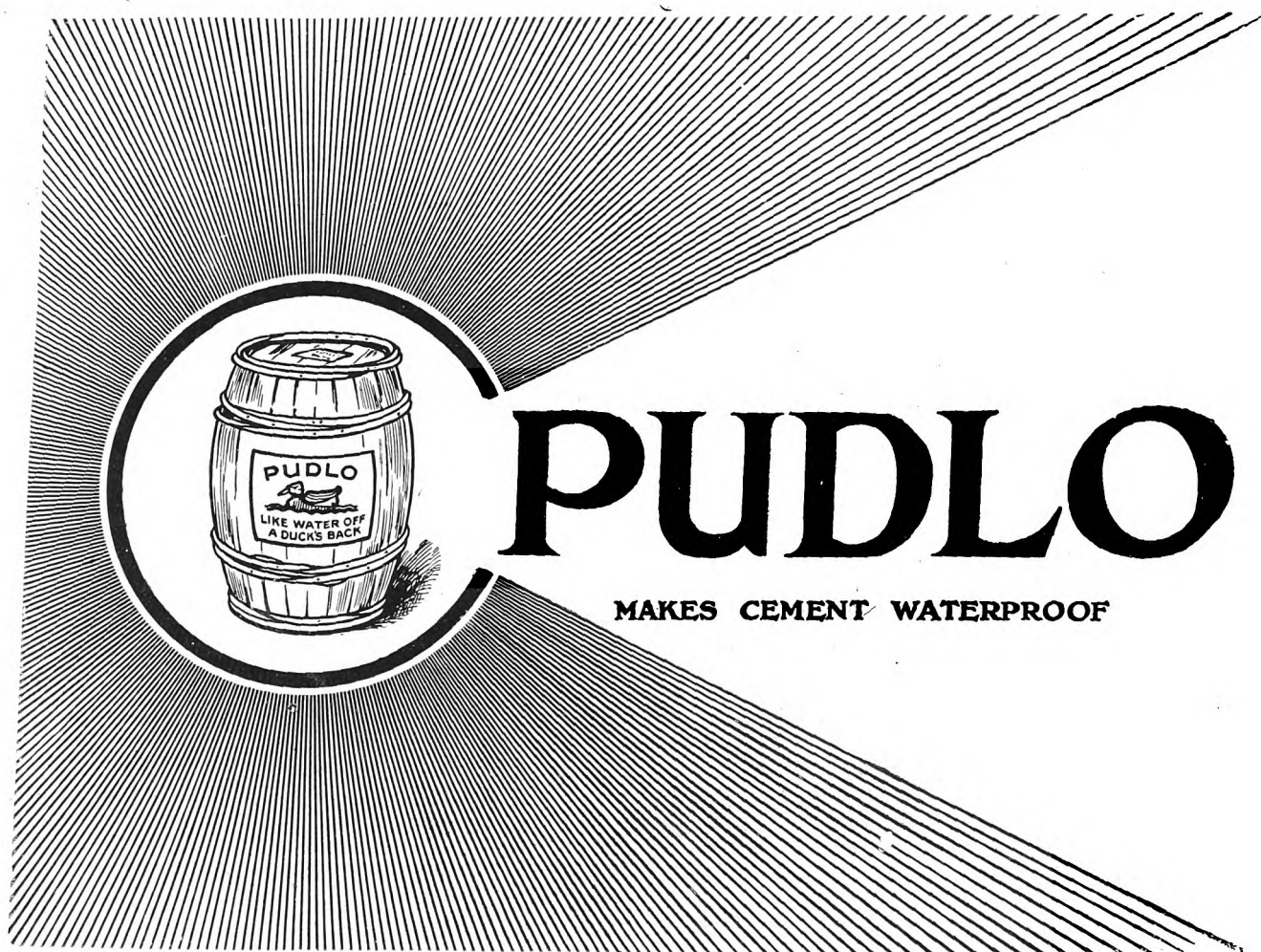
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## NOTES OF THE MONTH.

### *The Late Mr. W. H. J. Boot, R.I.*

By the death last month of Mr. William Henry James Boot, R.I., we have lost an artist whose over-intensive study of trees tended to narrow somewhat the scope of his work. He drew trees so convincingly to the popular eye that he was kept fully employed on them, and came to be regarded as a specialist in this department. He drew thousands of leafy landscapes for a popular firm of publishers, by whom his services were almost monopolized for about a quarter of a century. These pictures were in black and white; and incessant application to the same range of subjects and the same medium of depicting them had, in time, the inevitable effect. Often his drawings became dull and tame, probably as the result of over-production and of working against time. Much of Mr. Boot's work, however, while it cannot be said to reveal the poetic feeling of which the really great artist—perhaps one man in half a century—is able to make landscape the vehicle, conveys unmistakable hints of his genuine love of sylvan beauty. Almost he persuades us to become devotees of the ancient cult of tree-worship. He had, however, none of the austere dignity of the Druid; and, working perpetually for popular periodicals, he, consciously or not, adapted his art to the popular standard of taste, which, however, he contrived to raise a point or two, although he never got beyond popular comprehension; was himself, indeed, but little more than an admirer of pretty effects. He saw with the common eye, and his great dexterity with the pencil enabled him unfailingly to gratify the middle class mind with the joy of recognition. He was a recorder rather than an interpreter, reminding us of what we have seen rather than of what we ought to look for;

and for that reason, and for its corollary of wide acceptance, his work gave the greatest pleasure to the greatest number.

\* \* \*

### *The Air Board and the Adelphi.*

Much alarm for the safety of Adam houses in Adelphi Terrace was created last month by exaggerated statements in the Press. It was alleged that the Air Board, after commandeering certain houses in the terrace as sleeping quarters for officers in the Royal Air Force, thought that those houses would be more suitable for offices, and, accordingly, turned out the officers bag and baggage. Then, says the humorist, "once again the motherly Board seeks shelter for its airmen, and its eye lights on Adam Street; a fine artistic block of buildings, with a splendid view across the river . . . and such jolly old fireplaces and ceilings! . . . For nothing common or merely businesslike will do for the Air Board. Art in the Home is their motto, and they don't care whose home it is, so long as it be select. Mere hotels are beneath them, for their children cannot sleep unless there be beautiful ceilings above them, and carved marble fireplaces." This may pass as amusing banter; but in other newspapers there were allegations (which have been authoritatively contradicted) that in adapting the Adam houses to the requirements of the Air Board, scant respect would be paid to the Adam features. There was wild talk about the intention to knock holes in the walls of opposite houses and join them with a bridge! It is now understood that this rumour was based on misapprehension, or was a flight of fancy. Gratifying as far as they go, Air Board denials of wicked intention with respect to the treatment of Adam

[Continued on page xx.



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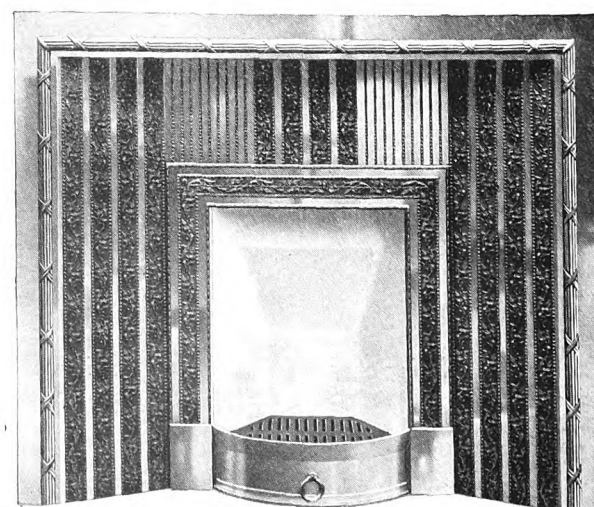


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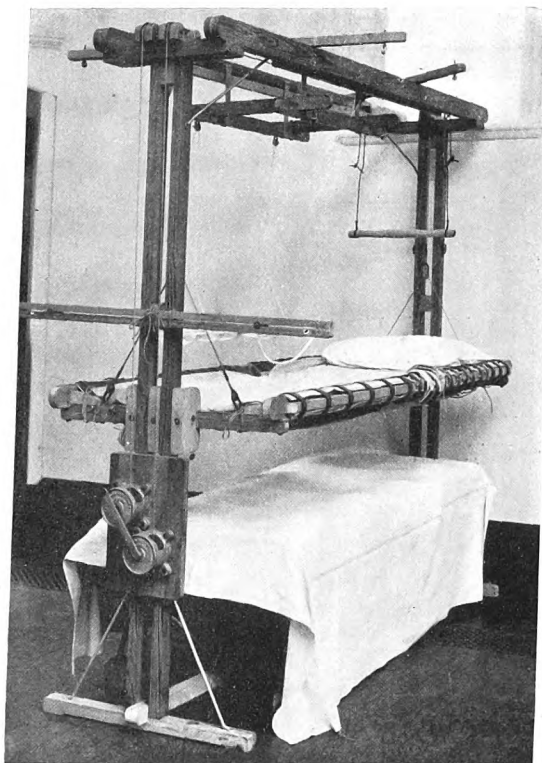
## WAR WORK



ARPENTERS and Metalworkers are invited to volunteer their services for the workshops of the Surgical Requisites Association.

To undertake such work, or to assist it with money, is to lighten the burdens of the wounded, for whom are made surgical appliances that ease pain, prevent deformity, enable the wounded to regain the use of a limb or faculty—that is a humane work in which all would like to share.

It is the kind of work that is being done by the **Surgical Requisites Association Orthopædic Branch of Queen Mary's Needlework Guild, 17 Mulberry Walk, Chelsea.** Full particulars of it will be sent on application to that address, where visitors to the workshops will be cordially welcomed. The Association, which is entirely supported by voluntary contributions, is in urgent need of funds and of personal service.



S. R. A. WILLIAMS' DOUBLE BALKAN,  
FITTED WITH MARINDIN SURGICAL MATTRESS.

*[This space is kindly lent to the Association by Messrs. Higgs & Hill, Ltd.,  
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## NOTES OF THE MONTH.

houses do not condone their seizure. Officers may be generally credited with an appreciation of Adam work that would ensure careful treatment of it. Nevertheless, exceptions are conceivable, and there is a strong chance that a house occupied as a sort of superior barracks will meet with more or less serious casualties. We have heard bitter complaints of the treatment of houses in which soldiers are billeted. Of course, officers will not pull or kick to pieces the Adam houses; but they would themselves agree that it would be better if they were housed where damage through thoughtlessness would be of less consequence, and where accident would not be irreparable. Is it not passing strange that this idea, elementary as it is, does not seem to have occurred to the Air Board?

\* \* \*

### *Pencils for Draughtsmen.*

We have received from Messrs. the American Lead Pencil Co., of 173 & 175 Lower Clapton Road, London, E.5, a copy of an interesting booklet entitled "The Venus Pencil in Mechanical Drafting for Engineers, Draftsmen, Mechanics, Students, Schools, and Shops," by Harry W. Jacobs, Director of Drawing, Public Schools, Buffalo, N.Y. The purpose of the booklet is to show the variety of uses to which Venus pencils may be put in the draughting office, and a number of illustrations of a mechanical kind are included in demonstration of them. There are seventeen degrees of Venus pencils, ranging from "6 B" (softest and blackest) to "9 H" (hardest and firmest), and the quality of each is shown in a series of small rectangles. Mr. Jacobs rightly maintains that every pencil used in mechanical draughting should be uniform in its degree of hardness or softness throughout, and that the lead should have

smoothness in marking. He finds that Venus pencils are to be relied upon for uniformity in all these essentials. We are able to endorse this view from practical experiment: Venus copying pencils, also, are equally good. The booklet contains a good deal of practical information on the use of pencils for the purposes indicated, and it should be in the hands of all mechanical draughtsmen.

\* \* \*

### *New Shrine for Hyde Park.*

Sir Alfred Mond, First Commissioner of Works, has approved Sir Edwin Lutyens's design for the permanent shrine to be put up in Hyde Park for Mr. Waring. The shrine, it is stated, is to be oblong in form, and about seventy feet in length. Pylons will rise to 40 ft. from the ground at either end, with a large acorn, the symbol of eternity, on the top of each. There will be inscriptions on both pylons and also on the great stone on an eminence in the centre and about thirteen feet from the ground. Entrance to the shrine will be possible through doors in either pylon. The work is to be commenced immediately.

\* \* \*

### *"Pudlo" in a Water Tower.*

The sprinkler tank in the water tower at the new premises for the Hartlepool Co-operative Society (illustrated in the July issue) is constructed of reinforced concrete, cased with Portland stone. The interior of the tower forms a water tank of 10,000 gallons capacity, connected to the fire-preventing sprinklers. It should have been stated in our article that the concrete used in the tank was a rich mixture of Pudloed cement, so that an internal rendering was unnecessary.

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## CORRESPONDENCE.

### "THE CHURCHES OF BRIGHTON AND HOVE."

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,

In THE ARCHITECTURAL REVIEW for the month of August is an interesting article with illustrations on "The Churches of Brighton and Hove."\* I venture to believe that I may be able to add a few notes to what has, up to now, been said, as I have had a fairly intimate acquaintance with very many of the doings mentioned in the article under consideration.

The first church referred to is naturally what is commonly called "The Old Church"—that of St. Nicholas (I have studied a goodly number of documents, and do not recall that in any one of them a dedication to St. Mary was to be found).

As regards the aisle walls of St. Nicholas Church, Carpenter was directed to increase the accommodation on the floor, the galleries being all removed. He did this with the least apparent change by adding several feet in width to each aisle, but reproducing the ancient windows. Unfortunately he took no thought for the fact that he very largely increased the cubic capacity of the building. There being no clerestory, the interior became exceedingly dark and horribly stuffy. After enduring much discomfort for many years it was decided to raise Carpenter's roof and introduce a range of clerestory windows. The roof was a close reproduction of the old one, which had been sadly cut to pieces by garret windows and holes of various sorts. The existing roof was raised 2 ft. 6 in. by screwjacks, whilst the clerestory windows were built as it rose: which I did.

May I next mention Trinity Church. The "arrested transformation" was, as far as it goes, designed by me—Somers Clarke. (Mr. G. Somers Clarke, my cousin, has been dead some thirty years, and did not design any church work in Brighton.) There is nothing to be said about this poor building, except to relate that when we broke a hole through the flat plaster ceiling the space above was found peopled by legions of fleas; these were not Christian fleas, for there is no evidence that they entered the church and annoyed the faithful. On what, then, did these fleas subsist?

We will next refer to St. Peter's, now the Parish Church. It is with much pleasure that one reads the appreciative account of this building—as it was. It was with no little regret that the apse was sacrificed, but it was only an outside piece of effect, and churches are, or should be, after all, built to be used. The inside of the building was a testimony to the young Barry, even in those days. He designed with no little skill a most convenient preaching-house, there being two very lofty pulpits—one for the church service, the other for the sermons—and it was difficult to find any one of the painfully crowded seats which was not well in view of these pulpits. But, preaching-house as it was, it had, not only outside, but inside, a quiet air of dignity very unusual in those days. The detail, painfully thin as it is, showed much observation.

It fell to my lot to lengthen the nave and add the chancel and aisles—in fact, to double the area of the church. Your critic's remark about the discord between old and new work is not, on the surface, unreasonable; but he also sees what is the ultimate intention, viz., to recase the original walls and to remodel the windows.

The Mr. G. Cheesman who is called over the coals . . .

does not really deserve this fate. He was simply a successful builder . . . employed as an architect.

It is pleasant to read so appreciative a criticism of St. Paul's Church. It would be rather far from the truth to suppose that the interior has the cheerful and well-lighted aspect we see on Plate I or Fig. 10. Mr. R. C. Carpenter screwed himself tight into a mediæval coffin. The type of church he adopted, very common in Sussex and small in scale, was singularly unsuited to a town church squeezed in between houses. So ill provided with windows is it that some years since little dormers were pierced through the roof. Although the modern organ is large—too large—no provision could be found in mediæval structures for its adequate accommodation. At St. Paul's Mr. Carpenter squeezed it into a miserable little hole in the roots of the tower. At St. Nicholas Church the kennel provided would not even hold the little old instrument, which, after being stored for some years in the Pavilion, was finally eaten of mice. At All Saints' Church no provision of any sort was made, resulting in the west window being entirely blocked by an organ and gallery; the internal effect and convenience of the building being not a little damaged.

What a curse to architecture is "Style," so-called!

SOMERS CLARKE.

Cairo, 20 September 1918.

In reply to Mr. Somers Clarke's very interesting letter, Mr. Goodhart-Rendel, to whom we submitted a proof, writes as follows:—

SIR,

I hope that the second and third articles on the Brighton Churches may elicit from Mr. Somers Clarke still further notes—and perhaps corrections—since no one is so well qualified as he to speak on the subject.

My authority for the double dedication of the old Parish Church will certainly not weigh against Mr. Somers Clarke's study of actual documents. It was merely that of an eighteenth-century book about Brighton to which I have not now access, in which the assumed fact of such a dedication was made the text for some exceedingly improper and Protestant remarks. I am too great an admirer of Mr. Somers Clarke's designs to recant hypocritically my criticism of the clerestory at this church, though had I known that it was his work I should have written with less assurance. I think he will agree with me, anyhow, that Carpenter's roof does not gain by being so much better seen.

I think Mr. Somers Clarke will find that one "G. Cheesman, junior," was willing to be called "architect" . . . and thereby qualified for the criticism to which a designer is exposed.

If Mr. Somers Clarke is good enough to write again, perhaps he will tell your readers what I have not been able to discover—the name of the artist responsible for the very complete and fine glazing of St. Martin's Church.

Let me in conclusion apologize for the slip of the pen by which I affixed the initial "G." to Mr. Somers Clarke's name. Although Mr. G. Somers Clarke "did not design any church work in Brighton," am I not right in believing him the architect of Swan Downer's School and the Blind Institution in that town?

I am, Sir,

Yours faithfully,

H. S. GOODHART-RENDEL.

\* Other articles have since appeared—in the September and October issues.



## NOTES OF THE MONTH.

### *The Repair of St. Paul's.*

Reparations at St. Paul's Cathedral have now reached a definite stage after five years of work following investigations that revealed considerable grounds for anxiety. Particulars are not yet available, and Canon Alexander's reference to the work that has been done does not overwhelm us with highly technical detail. "Since we started," he said, "our efforts have been almost entirely directed to restoring the most critical part. It was so badly shattered that we have had practically to rebuild it. Now we are starting on the south-east pier." He was more definite on the subject of cost. Originally the estimate was £70,000, but the heavy increase for materials and labour will bring up the figure to the good round sum of a hundred thousand pounds.

\* \* \*

### *Italian Studies at Oxford and Cambridge.*

Mr. Arthur Serena's princely gift of £20,000 to be divided between the Universities of Oxford and Cambridge for the foundation in each of a Chair of Italian and a Department of Italian Studies should be particularly gratifying to architects, who of all men are best aware of the debt we owe to Italy, and would fain increase it. If our language and literature are saturated with the Italian spirit, not less so is our architecture, albeit we responded so sluggishly to Renaissance influence, that while our literature from Chaucer onwards was fed and refreshed from Italian springs, it was not until the days of Inigo Jones and Wren that the genius of Italy in architecture was clearly recognized. It is rather remarkable that a Chair in Italian was not established centuries ago in universities that owe so much to Italian example in art, literature, and science, in the foundation and polity of seats of learning, in the classical culture that is racy of its soil. Looking to the abundance and nobility of art and literature in Italy, and to the supreme beauty of its language, it is humiliating to reflect that, during the Victorian era, Italy was almost entirely neglected by us for so crudely barbaric a country as Germany. And the language of Italy is sheer music, while the language of Germany is most charitably left undescribed. For us, however, the main point is that you cannot establish Chairs in Italian language and literature without simultaneously promoting the study of the arts and sciences, and in this sense Mr. Arthur Serena's gift extends, virtually though not statedly, to architecture.

\* \* \*

### *The late Mr. C. C. Brewer.*

An affectionate memoir of the late Mr. Cecil Claude Brewer, F.R.I.B.A., by his friend and partner, Mr. A. Dunbar Smith, appears in the latest issue of "The Architectural Association Journal." Mr. Smith met him first at the office of Mr. F. T. Bagge, in 1890, and records that "at this time, as later, he was remarkable for an extreme youthfulness of appearance that contrasted strangely with the ability, keenness, and self-confidence he displayed. Full of high spirits and ready for any fun, he took—I think I am right in saying—a girl's dancing part in one of the A.A. plays, while later he danced in the Art Workers' Guild Masque." He was a lover of art, and had a very pretty knack in it, usually returning from a holiday, as Mr. Dunbar Smith tells us, with a number of charming water-colour drawings. When he won, with some measured drawings of St. David's, the A.A. Travelling Studentship, he went to Brittany, where he made drawings that gained him the Pugin

Prize. Later, the Godwin Bursary enabled him to visit the United States and Canada, where he took notes for his influential report on Museums and Picture Galleries. He held also the Donaldson Medal in Fine Art. His love of art, and his keen desire to promote the love of it in others, led him to become the first secretary of the Junior Art Workers' Guild, and later to become an active member of the Senior Guild. For many years he acted as one of the editors of "The A.A. Sketch Book," and he was keenly interested in the art of calligraphy. His architectural work, done in partnership with Mr. Dunbar Smith, includes the National Museum of Wales, the Passmore Edwards Settlement at Bloomsbury, the Albemarle Club in Dover Street, the East Anglia Sanatorium, and various country houses. In another memoir of him in the same issue of "The A.A. Journal," "H. M. F." records that Brewer's "great natural gifts were enhanced by his extraordinary thoroughness and power of application. His early association with the Arts and Crafts movement led him to acquire an intimate knowledge of all the trades and crafts connected with building; but his mind was of too definitely architectural a bent to leave him content with craftsmanship as an end in itself, and in later years he inclined more and more to the larger view of architecture as a matter of fine planning, ordered massing, and intellectual expression." Alas that he should have died at the age of forty-seven!

\* \* \*

### *Winchester War Memorial Scheme.*

Mr. Herbert Baker has prepared plans and drawings of a gatehouse, memorial cross, and new approach to the west front of Winchester Cathedral—the first portion of a scheme adopted by a committee that (under the presidency of Earl Selborne, K.G.) has been considering the subject of a County War Memorial to fallen officers and men of Hampshire units, both naval and military. The portion dealt with is the broad path which leads down to the great west door of the cathedral from the further end of Great Minster Street, where it is joined by Symonds Street, Little Minster Street and Minster Lane running in practically at the same point. The expression "gatehouse," of course, implies more than a mere gate, and it is intended there shall be a double archway, on each side of which would be two vaulted bays, with tablets on the walls capable of being inscribed with from 15,000 to 18,000 names. Judging from the drawings, the outline of the actual gate, as seen from the exterior, is that of a perpendicular arch. The building will be of flint and stone, to harmonize with the old wall adjoining. The gatehouse will be entered from the roadway by two steps, and at the exit is a step or steps down to a gravelled space, by the side of which four trees are to be planted, which, in time, will grow sufficiently large to form a kind of avenue. Beyond this gravelled space other steps will lead down to what is proposed to be a sunk paved court. In the centre of these steps will be a Memorial (Celtic) Cross, standing on a stone base the height of the steps, on which there will be an inscription. The cross faces the centre of the west door. This paved court will have on one side the present old high wall, and on the other side low walls are to be built, and it is suggested that there may be flower-beds against the walls. From the paved court, steps again will lead down to another large gravelled space immediately in front of the cathedral and on a level with the floor of the nave, the idea being that this space may be necessary in the case of ceremonies, while it would still leave available the carriage approach from Market Street.



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## NOTES OF THE MONTH.

### *A British Institute of Industrial Art.*

The Board of Trade, in conjunction with the Board of Education, and with the advice of representative members of the Royal Society of Arts, the Arts and Crafts Exhibition Society, the Art Workers' Guild, the Design and Industries Association, and various persons and organizations connected with manufacture and commerce, have framed a scheme for the establishment of a British Institute of Industrial Art with the object of raising and maintaining the standard of design and workmanship of works of industrial art produced by British designers, craftsmen, and manufacturers, and of stimulating the demand for such works as reach a high standard of excellence.

The Institute will be incorporated under the joint auspices of the Board of Trade, as the department dealing with industry, and the Board of Education, as the authority controlling the Victoria and Albert Museum, and the methods by which it is proposed to achieve its objects include:—

- (a) A permanent exhibition in London of modern British works selected as reaching a high standard of artistic craftsmanship and manufacture.
- (b) A Selling Agency attached to this exhibition.
- (c) A Purchase Fund for securing for the State selected works of outstanding merit exhibited at the Institute.
- (d) The establishment of machinery for bringing designers and art workers into closer touch with manufacturers, distributors, and others.
- (e) The organization of provincial and travelling exhibitions of a similar character, either directly or in co-operation with other organizations.

The scheme has been framed and will be worked in close co-operation with the Council of the Royal Society of Arts, whose own scheme for the encouragement and co-ordination of movements towards the development and improvement of Industrial Art includes as one of its objects the support of the proposed Institute. Those interested should communicate with the Secretary, British Institute of Industrial Art, Board of Trade, 7 Whitehall Gardens, S.W.1.

\* \* \*

### *Greek Delegates Visit the Carron Works.*

The Greek delegates who are touring business and industrial centres in this country, under the auspices of the Federation of British Industries, visited Carron Works on 9 October. Arriving at Larbert Station at 12.34, the party were conveyed in motor-cars to the Dobbie Hall, where they were entertained to lunch by the Carron Company, under the chairmanship of the Company's manager, Mr. Geo. Pate, who was supported by Bailie King, chairman of the National Light Castings Association, Mr. Robert McFarlan, C.A. (of Messrs. Kerr, Andersons, & MacLeod), the organizer for Scotland of the Federation of British Industries, and by Mr. G. E. R. Young, assistant organizer. After lunch the party went to the Carron Works, and were conducted through the various departments of the Low and Mungal Foundry by Mr. Pate and a few of the Company's officials. Tea was served in the Company's canteen at Mungal Foundry, after which the party drove to Larbert Station to catch the 4.30 train for Glasgow, where they were to be entertained to dinner by the Lord Provost and Corporation of that city.

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## NOTES OF THE MONTH.

### *The Old Factory.*

Those who are closely watching the tendencies would not be surprised to see the new movement in architecture spring from the factories. In no other direction has there been any recent stimulus of equal strength to that which has produced a new type of factory infinitely superior in every way to the old "blot-on-the-landscape" building. It seemed to arise, but, in effect, not precisely phoenix-like, out of its own ashes, and was more soul-depressing than a prison-house. Depression and discomfort were thought to be good for the soul of the worker. Unless his spirits were kept well below par, he might wax fat and kick. From the horrible delusion that made a factory, with its vile odours, its gloom, its grime, its deadly atmosphere, its appalling ugliness, a little better than a purgatory, and, all things considered, a great deal worse than a penitentiary, we have now, it is to be hoped, shaken ourselves free. In the coming rush, those who, either through employing the wrong people to design and construct it, or through a miscalculation of economic effects, revert to the old style of building, will soon find that they have made a most serious initial mistake—that they have to pay the penalty for falling behind the movement.

\* \* \*

### *The King on "A Better Britain."*

In the King's eloquent reply to the addresses presented last month by the Lords and Commons in the Royal Gallery of the Palace of Westminster, there were passages of immense practical significance. "We have," said His Majesty, "to create a better Britain, to bestow more care on the health and well-being of the people, and to ameliorate further the con-

ditions of labour. May not the losses of war be repaired by a better organization of industry and by avoiding the waste which industrial disputes involve? Cannot a spirit of reciprocal trust and combination of effort be diffused among all classes? May we not, by raising the standard of education, turn to fuller account the natural aptitudes of our people and open wider the sources of intellectual enjoyment?" His Majesty suggested that the spirit in which these great problems should be approached should be that which the war instilled. "It is on a sense of brotherhood and mutual goodwill, on a common devotion to the common interests of the nation as a whole, that its future prosperity and strength must be built up." It would be hardly possible to state more briefly yet with equal force the momentous social and industrial aims and issues of the hour. Of course, it can be claimed that every human interest is related to building, but in the instances before us there is no need to strain the relationship. It is self-evident that amelioration implies better building, whether of workshops or of dwellings, and that the greater degree of health and comfort thus obtained affects not only efficiency and economy in production, but also the temper of the workers. It follows, as a clear matter of course, that much "labour unrest" would be avoided if the workers had better reason to be contented with their environment at home and at the works.

\* \* \*

### *A Correction.*

We regret that in our description of Australia House (September issue) the name of Mr. V. Martorell was misspelt. At his request we are pleased to give the correct rendering as above.



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## NOTES OF THE MONTH.

### *Projected Zeebrugge Memorial.*

A proposal has been submitted to the General Council of the Anglo-Belgian Union by Monsieur Eugène Standaert, Deputy for Bruges, that the Union might undertake to promote a competition for the design of a monument which it is proposed to erect on the Mole at Zeebrugge as a memorial of the heroic landing of the officers and men of H.M.S. "Vindictive" on 23 April 1918—St. George's Day. The design for this monument will be open to competition by artists and sculptors of Belgian and British nationality. A committee has been formed to carry these proposals into effect. Full details of the competition will be published at a later date. The address of the Anglo-Belgian Union is 6 Burlington Gardens, W.1.

\* \* \*

### *Exhibition of Rubbings of Monumental Brasses.*

In view of the suitability of monumental brasses as one means of meeting the extensive demand for war memorials, a selection of rubbings of well-known English brasses from the Museum Collections has been arranged in Room 135 (top floor) of the Victoria and Albert Museum. The rubbings have been classified under the headings Military, Ecclesiastical, Civil, and other Costume, and illustrate the development of this form of memorial in England from the thirteenth century onwards. A few from modern brasses are also shown, including examples from a series now in process of erection upon an "Eleanor" cross at Sledmere, Yorks, in memory of officers and men from that village who have fallen during the war. It is hoped that this exhibition may give an impetus towards

reviving the use of a form of memorial which is at once distinctively English in character and admirably suited for the purpose in view. The Museum Collections contain rubbings of over 2,400 brasses. Any which are not on exhibition can be seen on application at the Students' Room of the Department of Engraving, Illustration, and Design (Room 132). A complete list, with illustrations of 176 rubbings on fifty-two plates, is published, price 2s. 6d.

\* \* \*

### *Deadwood.*

In the course of a communication on the above subject, Mr. J. H. Kerner-Greenwood writes: Why does the Government hold up Professor Groomes's scheme for scientific work in timber for mines and house-building? We are told it is because the timber trade does not give the scheme adequate support. People who sell such inferior wood as deadwood are not likely to further such a scheme—part of their living would be gone. Such wood is lifeless. Decay must attack it very soon. Dry-rot is the most likely disease. If a Government Department were appointed scientifically to investigate timber under all kinds of atmospheric conditions, it would do very good work, and I am sure there would be an end to the importation of these inferior soft timbers. The two chief architects' associations ought to interest themselves in the matter because of the legal liability to architects. Perhaps some of the eminent architects now so closely in touch with the Government will further Professor Groomes's scheme for the sake of the general public, even if the legal liability of the architect is treated as of little or no consequence.

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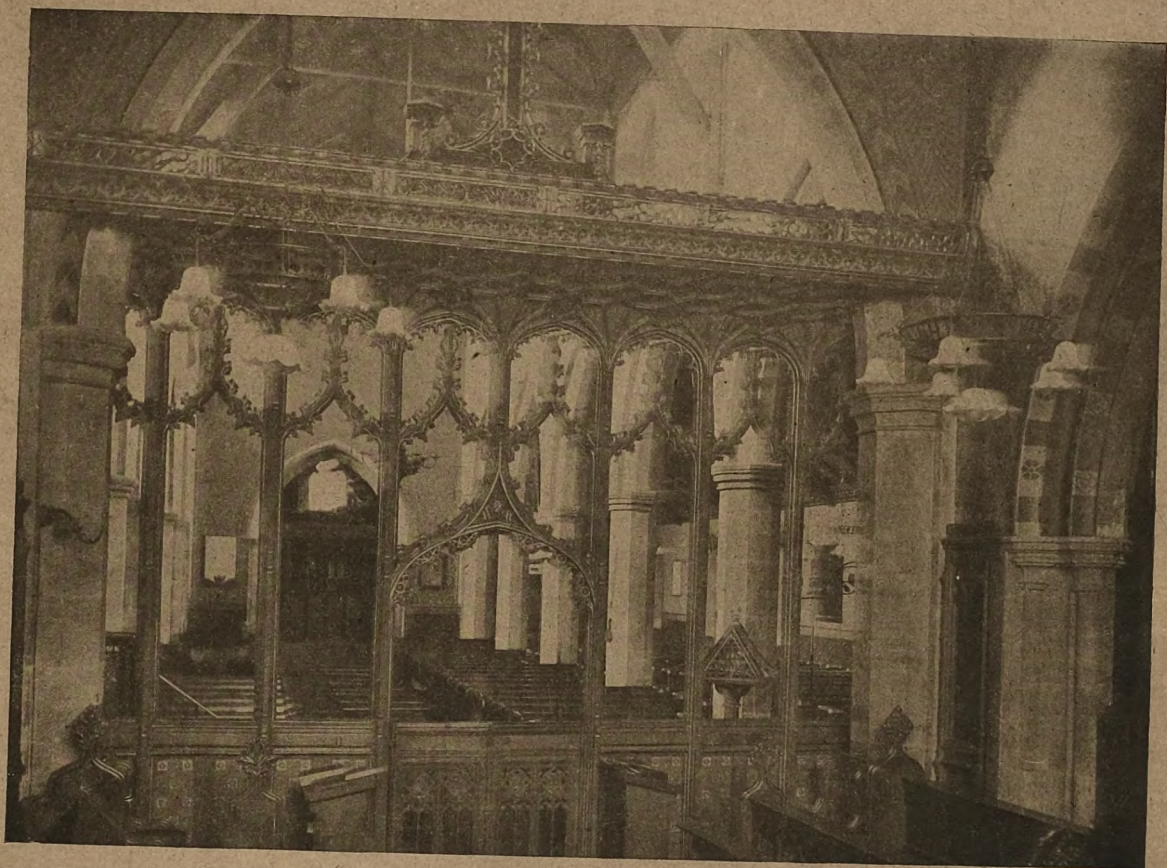
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Rood-Screen in Church of St. Mary and St. Nicholas, Brighton.

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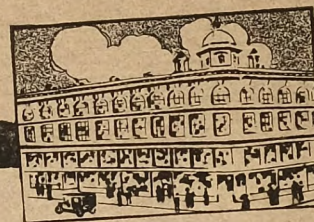
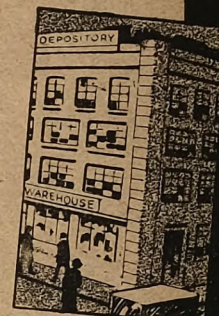
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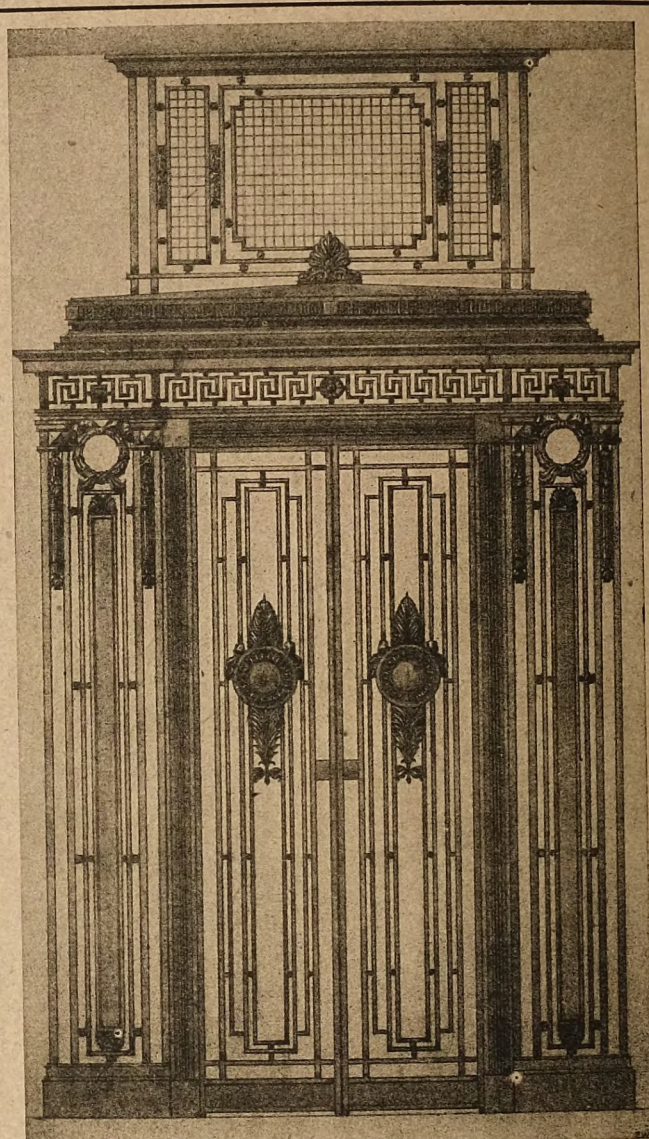
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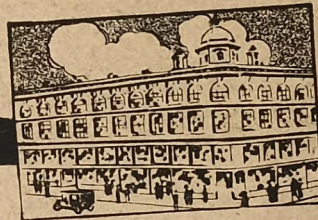
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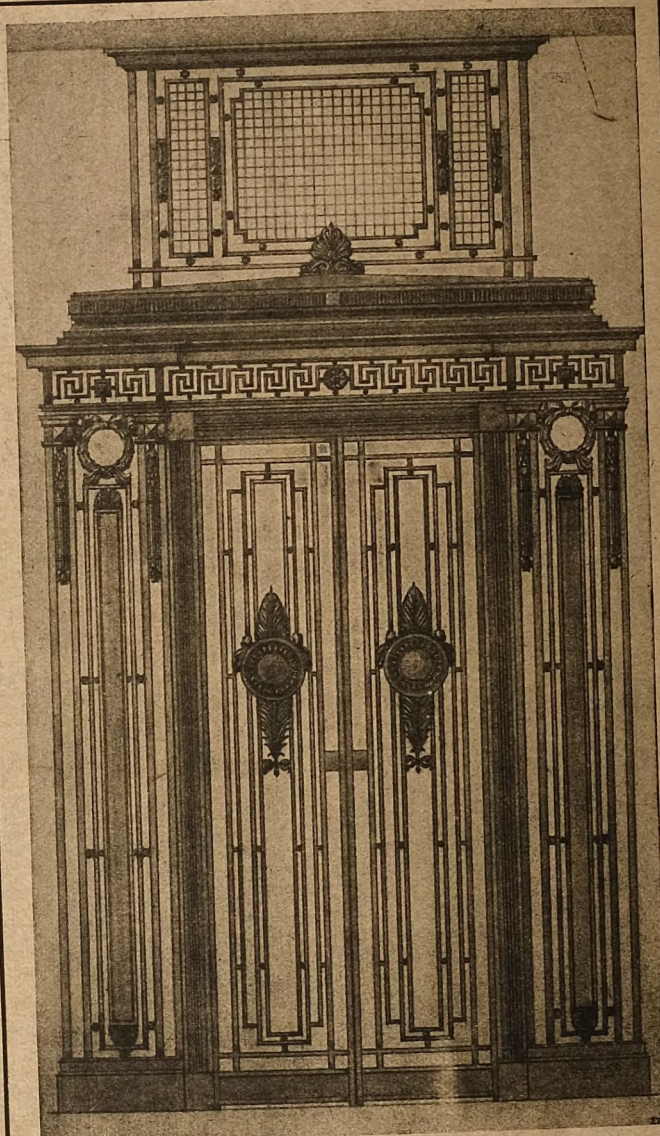
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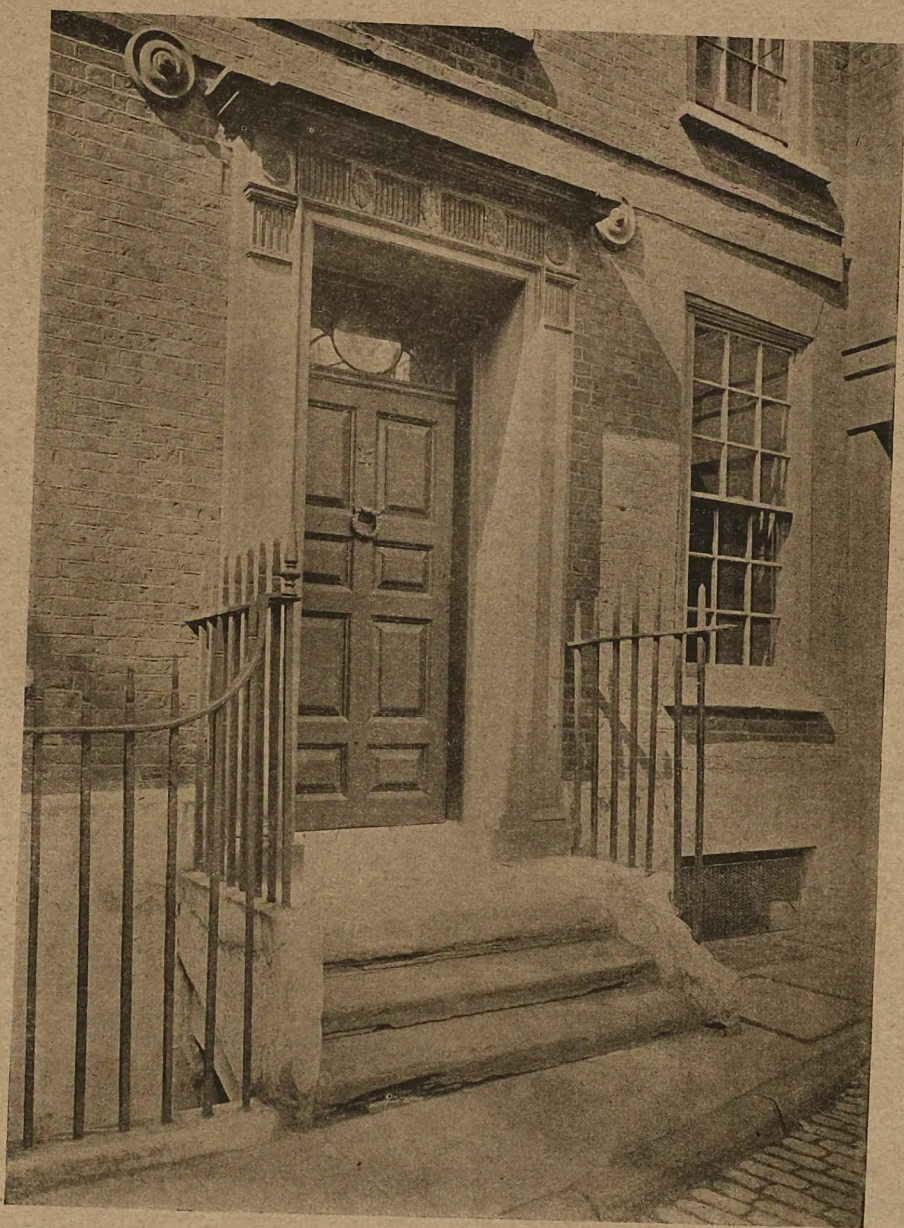
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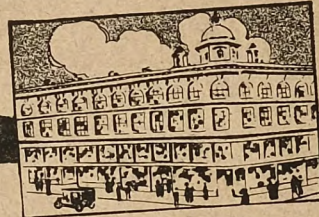
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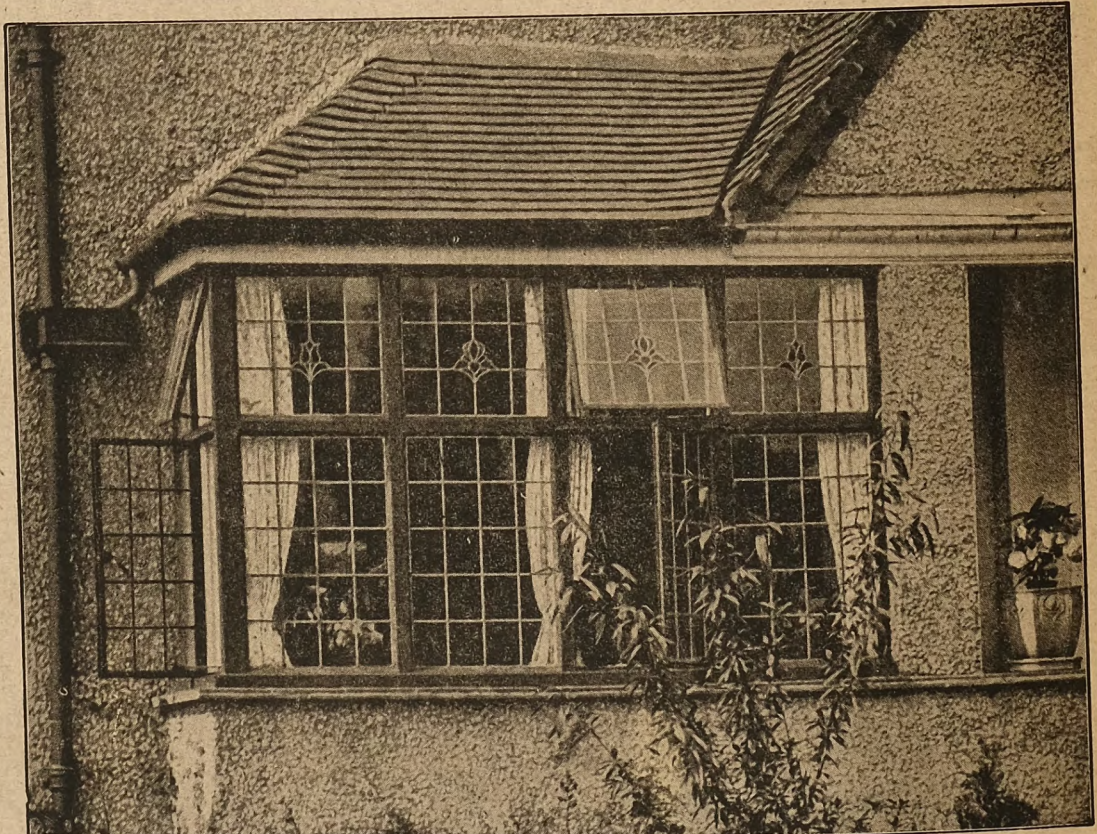
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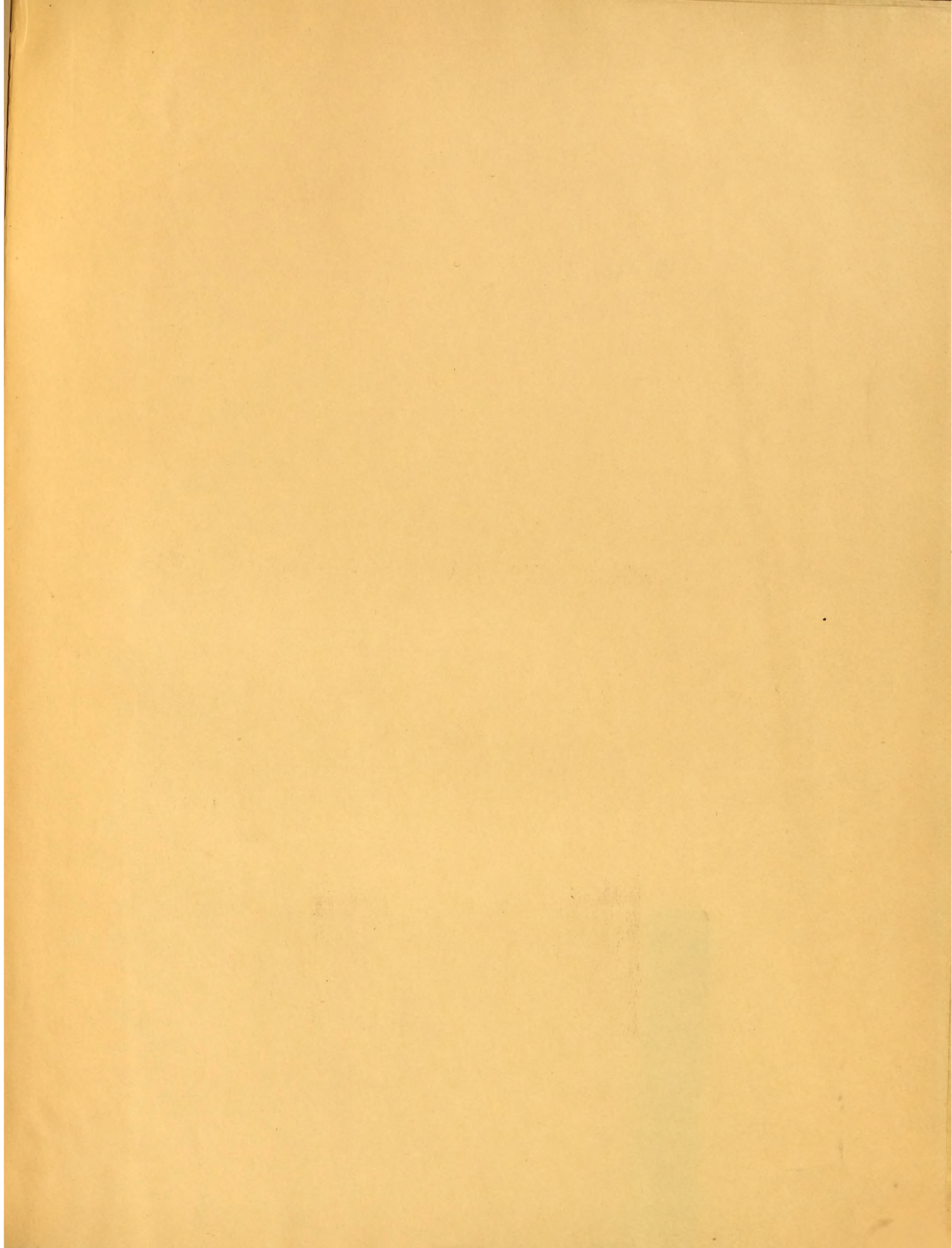
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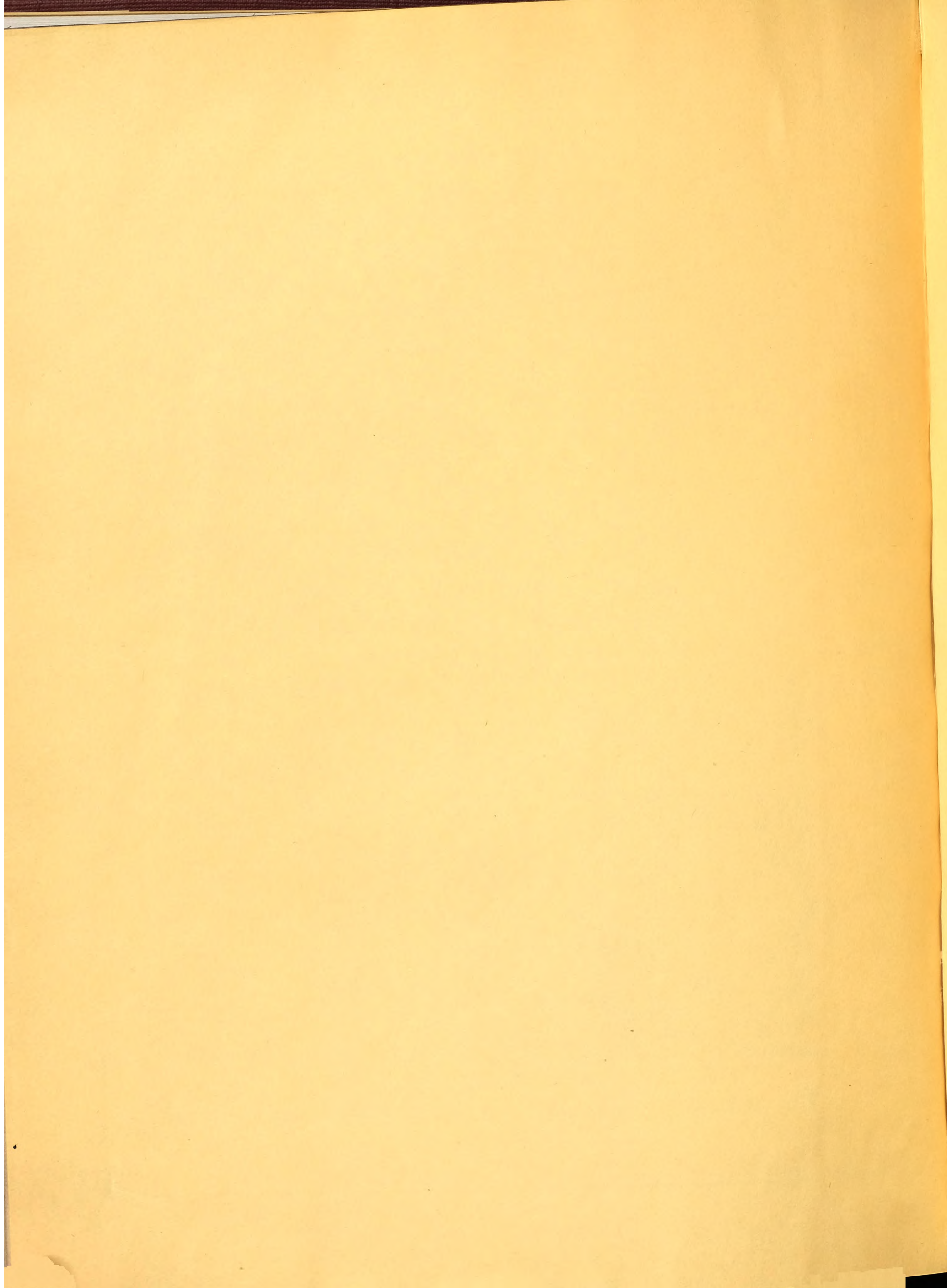
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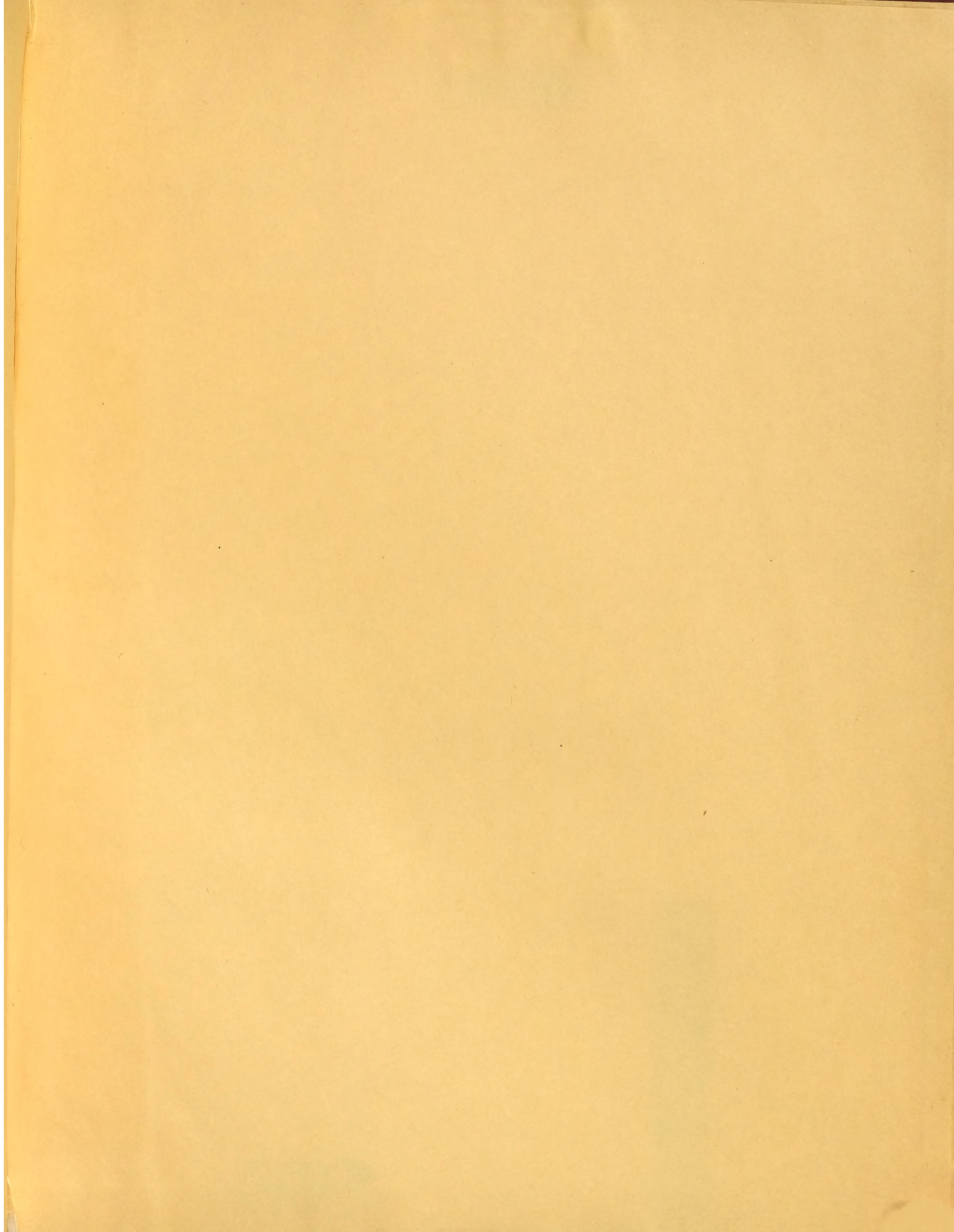














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